SCREEN | HOLLYWOOD | BROADWAY | STAGE

VARIETY

PRICE 25¢

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.

VOL. 101. No. 7 NEW YORK, WEDNESDAY, JANUARY 28, 1931 88 PAGES

100% NON-GYP TICKET PLAN

Sensitive Chicago on Underworld Films May Get Beertown a Break

Keep underworld pictures, particularly those inspired by Chicago, out of Chicago. That is the advice filmdom's dipomats extend to distributors.

There is no other solution to the Chicago censor problem and its status will be made more serious by persistence on the part of the industry to force this type of film upon that city, it is claimed.

Chicago censors are not hard-boiled in other respects, it being stated by the solons that they have already registered a leniency and elasticity far greater than in some other cities where censors are not figured in the limelight of trade discussion.

On points that touch upon its gunmen and underworld Chicago, it has been learned by the advocates, is probably more sensitive than any other city. Plus actual gunplay, reports about the city are felt by Chicagoans to have been exaggerated and taken by out-towners as a part of the city's daily routine.

Give Chicago plenty of that clean sex stuff which is about to be floated under the Hays Production Code and, say the spokesmen, the city will soon turn kind toward filmdom. The latter is described as getting more and more to rank with the city eye given lusty pink tabloids.

A YESSING PRINCESS FOR CINCHING SALES

The best place in town for anyone desiring to scrape an acquaintance with royalty is Macy's, where in the ladies' French hat department a princess of something or other has been installed.

The princess is evidently there in an advisory capacity. Any matron in an undecided frame of mind about a hat can have the princess called in to assure her that it is becoming.

This seems to work, too. Women customers seem quite overcome by the princess' interest in their headwear.

The salesgirls are as delighted as the patrons with the princess. They rush all over the shop crying, "Princess, oh Princess," as they seek her yessing.

Stock at 60c Top on Coast Lowest Stage Scale There

Portland, Ore., Jan. 27.

Dufwin stock company has made its night top 60c. It is the lowest scale for an all-stage show on the coast.

Only change when the Dufwin has a guest star, when the top will go to $1.25.

This week usual company and the 60c. prevails.

Former top was $1.25 at all times.

Modern Delusion

Chicago, Jan. 27

Loose nut broke up a burlesque performance at the Rialto by scrambling on the stage, yelling, "I'm Al Capone!"

Proving that even the bugs have caught the significance of the racket. They no longer think they're Napoleon or Caesar.

Air Requests from Nuts, Clowns and Go-Getters Swamp NBC Officials

Some of the dizzy requests which NBC gets from persons who want free air time for some gag purpose or other hands the studio boys a steady laugh. Each request is refused diplomatically.

Not all of the gag requests are for free air time. Some want to pay for it but the purpose sounds so phoney that NBC doesn't even bother to investigate.

NBC received a call from a man who wanted to know the cost to broadcast a warning against thieves who stole his jewelry. Another party would sound a warning against a Communistic meeting.

A steady source of gag requests for time is from kids who have neighborhood clubs and want to broadcast their meetings.

Another source flooding NBC with same requests are singers who claim they are talented but can't get a break. They want to know how much NBC would charge them for time during which they would sing a few songs. The believe if once on the air they would immediately command a commercial hour engagement.

Getting a Start

Columbus, O., Jan. 27.

Manager Burns O'Sullivan of Keith's Palace drew extra crowds by having the customers put their names on a giant scroll, to be placed in the new R-K-O citadel in Radio City, New York, when that building is dedicated.

The scroll was mounted on a gigantic windlass which ran the heavy paper off by the yard, as needed. Out-of-towners were especially interested in the big city publicity for selves.

The $2 Legit Back

Cleveland, Jan. 27.

On Feb. 2 the $2 legit show returns to this city, at the Hanna.

On that day "Death Takes a Holiday" opens there at $2 top.

LEBLANG-POSTAL IDEA FOOL-PROOF

Purchasers of Tickets Can Not Secure Coupons Until Theatre Time—Orchestra Buyers Given Tickets After Inside Theatre—Balcony Buyers Must Call at Leblang's After 8 P.M.

"SPECULATIVE VALUE"

A 100% non-gyp ticket distribution system has been evolved by Joe Leblang for the legit theatres served by Postal Telegraph and the Leblang office. Postal handles the orchestra seats for the Broadway houses and Leblang's sells balcony coupons at box office prices.

Leblang is now the operator of both the Postal and his own ticket service offices under the general title of the Central Ticket Agency.

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MIAMI SEASON MISSING MEN AND MONEY

Miami, Jan. 27.

Season officially on for about 10 days now and conditions are no better than a month ago. Everyone is squawking.

Apartment houses and hotels are practically empty, some entirely empty.

One large ocean front hotel has less than 100 guests and chopped rates in half, but it did little to help the situation. You can write your own ticket now as far as

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Have You Got a Little Camerman at Home?

Syracuse, N. Y., Jan. 27.

Folks with a yen for personal publicity used to call for a reporter. Now they send for a newsreel cameraman. Dewitt theatre (the old Empire), operated by Julian Brown, young local millionaire, is responsible for the innovation.

Determined to put over the house Brown is inviting patrons and potential patrons to have events in which they are interested covered by the Dewitt's staff cameraman, promising 24-hour service on the screen.

Offer is not only stressed at the theatre, but house is buying radio time to plug it.

Parlor-Talent Kids Find Radio Not So Tough If Parents Keep Still

Like the picture studios, radio is deluged by papas and mammas who think their darling child would be a hit on the ether. Unlike the film studios, radio gives each and every kid brought in a chance to make good on the old folks' claim. Radio takes the old folks at their word, and only believes it was too thick when the audition turns out punk

NBC uses about 50 kids a week on two programs. One is the daily "Lady Next Door," and the other is the Sunday morning, "Children's Hour." Most of the kids in these programs are professionals, who have somewhere or other made their appearance before an audience. A few are novices, used because their auditions turned out better than others. The non-pros. are usually changed weekly, giving all the kids who show some potential talent a chance to go before a real air audience.

CBS wades through the same parental boastings as does NBC to discover juvenile talent for its weekly "Adventures of Helen and Mary" program, each Sunday morning. Program employs about 12,

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Airing Heavy Sugar

Warners is reported in receipt of an offer of $500,000 to ease the name of a commercial firm on to the Bobby Jones shorts it will release. The catch was that the matter had to be taken up with the golfing barrister who snubbed it.

And despite that WB might have been willing to slip the champ an even split on the additional income.

Society and Pictures Merge at Last to Rehearse for King

Hollywood, Jan. 27.

Los Angeles society will stage a Royal Coronation Ball at the Biltmore Hotel Feb. 16 to stimulate interests in the sesqui-centennial celebration of the founding of Los Angeles in September. The King and Queen of Spain are expected to visit Los Angeles at that time.

Ball will be in the nature of a rehearsal for the reception to be held for Spain's royalty.

For the first time in local social history the picture industry will be officially recognized by L. A. society. Representatives from each studio will appear before the King and Queen as ambassadors from their respective studios.

In the royal guard there will be

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Making Ex Work

Huguette Duflos, French actress, brought over by Metro for French versions, found when she arrived on the coast that her husband, also an actor, had taken steps to prevent her continuing use of the Duflos.

Not wishing to change the name under which she had established herself on the French stage, Miss Duflos decided to call herself Huguette Exduflos. Under that monicker she has been cast for the French version of "Paid," which goes into production this week.

Speaking of Crowds

Cincinnati, Jan. 27.

Lucky boys here are so short of bucks that play at the gambling joints has dwindled down to Saturday nights.

A steerer for one of the nearby Kentucky houses, which has free motor transportation for the clumps, complains:

"Dey kin run all dem old gass-burning Cadillacs, Pierce Arrows an' Packards in de river and handle de mob wif a coupla Austins."

WITH MONEY TIGHT SUCKER LIST USELESS

Albany, Jan. 27.

The adverse effect of the past 16 months on the projecting new theatrical concerns and the financing of others of a similar nature, old or new, is best shown by the sharp decline in the number of licenses issued by the N. Y. Secretary of State's office to dealers, under provisions of the General Business Law designed to protect investors in the flotation of securities.

In the boom-time period licenses were granted each month from half to a dozen dealers—in some cases to

(Continued on page 55)

Ripley's Big Sail

Robert L. Ripley sails Feb. 14 for a 69-day trip around the world. It's the world's softest assignment.

The Old Gold cigaret company is paying all Rip's expenses and giving him $75,000 in the clear for his boat ride.

The cartoonist is obliged to turn in a freak fact a week during the trip for the tobacco company's advertising copy.

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL. 5580 PENN.
ALSO 25,000 COSTUMES TO RENT

Propose Life Contracts as Check Against Star Grabbing And Skyrocketing of Salaries

Perpetual term contracts, carrying options about every five years and whereby a producer may tie up a star for life, is likely to be the next commercial innovation for the film industry. It's the answer to the studios' worry since the Warner raid on Paramount personalities. To hold players and salaries in line is one reason. The other is to work against discontent within the ranks which skyrocketing pay envelopes bring. Also to keep away from facing prospects of having all theatre velvet legislatured away.

According to legal and diplomatic minds on the New York end of the industry the five year contract, and its options, is a wash-out of producer competition is to wing salaries upward on a meteoric scale. Players in several companies, embryonic stars and none of them fully seasoned, have been squawking at salaries with which they were more than satisfied a month ago.

Option Every 5 or 10 Years

The life-term contract is seen as blotting out chances of star grabbing, although in the case of the Warners it is conceded that the Brothers have conducted the letter of their transactions fairly.

As the five year optional contract now reads, the player is simply bound to work for as many months or years of that period as the producer sees fit. Any time the producer fails to exercise the option the player is out. These optional periods now occur every six or 12 months.

With the "lifer" the producer will automatically have an option at the expiration of a period whether it is five or 10 years. Lack of that angle, it is now admitted, was the reason for W. B. being able to secure most of the signatures it obtained. Had the options been automatic no amount of money could get the star from the first producer's lot without what legally constitutes a breach of contract on the star's part.

Only crooked work, it is conceded by executives, could disturb the functions of a life agreement. This would include "undue influence" on the part of an outside producer; such as getting a player to break the agreement by laying down on the job to the point of being useless to the contracting party.

Robinson-Ayres in Same Gang Film Is WB Aim

Hollywood, Jan. 27.

Warners is contemplating trying to borrow Lew Ayres from Universal again. Idea is to follow up "Doorway to Hell" and "Little Caesar" by now placing both Ayres and E. G. Robinson in the same picture as rival gang leaders.

Proposed feature will class as a sequel with script construction to call attention to the fact that in neither prior film were the two men seen to die, although that was the supposition in each case. No director mentioned. Archie Mayo did "Doorway" and Mervyn LeRoy turned out "Caesar."

DORIS McMANN'S START

Hollywood, Jan. 27.

Doris McMann, stage ingenue, will get her first chance before the camera in "Axelle," John Considine, Jr., picture at Fox.

Miss McMann came out from the east last fall for "Temptations of 1930" revue, at the Mayan.

M. H. HOFFMAN EAST

Hollywood, Jan. 27.

M. H. Hoffman, of Liberty Productions, is heading east within 10 days to arrange for road showings of "Women Like Men."

It isn't easy to endure success.

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Sure Shots

Hollywood, Jan. 27.

Chap around the studios is canvassing the picture mob offering fountain pen revolvers at $10 each for "protection."

Gun, to be carried in the upper vest pocket, takes one .38 cartridge.

GERSHWIN BACK SINCE FOX MUSICAL IS INDEF

George Gershwin, whose contract with Fox called for $100,000 for 14 weeks on the coast while writing "Skylines," musical talker with Ira Gershwin and Guy Bolton, returns to New York next week. Fox execs decided to indefinitely postpone the production, unwilling to take a chance on musicals at the present time. Gershwin's contract with Fox, carrying options on his services at the rate of $7,000 a week, has not been taken up.

Songwriters in New York as well as music publishers have been awaiting the proposed musical that the Gershwins and Bolton wrote for Fox. They thought if the production clicked it would mark the swinging of the pendulum back to screen musicals by all first line film producers.

Sharpshooters' Offers For Clara Bow's Time

With Broadway agents all pretty much in the dark regarding Clara Bow's present standing with Paramount as a result of the Daisy De Voe trial, the red headed picture star is, being deluged with wires from New York making all sorts of offers for her services.

One agent wants Clara for a personal appearance tour of dancehalls in the east.

Most of the offers from New York, mainly from sharpshooters, carefully avoid mentioning a guaranteed salary.

Hollywood, Jan. 27.

Publix wants Rex Bell, cowboy film actor and prominent in the Clara Bow publicity, for personal appearances through the midwest and east, but wants him pronto while the Bow splurges are still hot. Bell, however, is hiding out somewhere, with agents straining their eyes searching for him.

Originally Publix wanted Miss Bow, but Paramount flatly rejected the idea, maintaining personals at this time would be boxoffice poison on future Bow films. Par also took into consideration the fact that Miss Bow would be lost on the stage.

SAILINGS

Feb. 11 (London to New York) Gene Sheldon (Paris).

Feb. 7 (Seattle to Shanghai) Mr. and Mrs. I. W. Rogers, Beverly Griffith (Pres. Cleveland).

Feb. 4 (Paris to New York), Walter Huston (Mauretania).

Jan. 31 (Berlin to New York), Al Szekler (Bremen).

Jan. 30 (New York to Paris) Travis Banton (Majestic).

Jan. 30 (New York to Paris) Marilyn Miller, Bob Fisher (Europa).

Jan. 28 (London to New York), Clifford Whitley (Aquitania).

Jan. 28 (New York to Paris), Max Eisenstock (Rochambeau).

Jan. 25 (Sydney to San Francisco) Charles Reed (Sonoma).

Jan. 24 (New York to London) Joey Fields, Eddie (Peewee) Williams (Ascania).

Jan. 23 (Capetown to London) Edmund Boys, Maldwyn Williams Co., Pagan and Ross (Edinburgh Castle).

Jan. 22 (London to New York), Samuel Goldwyn (Europa).

Jan. 21(New York to London), E. Ray Goetz, Monte Wooley (Bremen).

Jan. 20 (Sydney to London) Mrs. Lance Fairfax, Ray Purves (Jervis Bey).

WILL MAHONEY
in Earl Carroll's "Sketch Book"
The Cleveland "News" said, "If you want to see tap dancing as it can be performed, see Will Mahoney. If you want genuine travesty, listen to him. If you want downright, good, old-fashioned and rare burlesque give this Mister Mahoney the chance to entertain you. He will not disappoint you.
Direction
RALPH G. FARNUM
1560 BROADWAY

WB-METRO PACT THO HUNT IS STILL ON

Hollywood, Jan. 27.

Just before Louis B. Mayer left for New York, he and Jack and Harry M. Warner, via telephone, mutually agreed on a hands off policy by Warners-First National in regard to Metro players.

Prior to the agreement there was some flirtation by Warners with Wallace Beery, Marion Davies, and Clarence Brown, director. Beery attempts were mutually denied, but because of Miss Davies' contract term expiring, deal with the latter was pretty hot at one time. There was also a rumor of Miss Davies going WB some time ago.

That Warners's pointing against Paramount alone is strictly the boloney. Other studios will soon feel the Warner attack according to local belief.

Fox Foraging Other Lots for Girl Talent

Hollywood, Jan. 27.

Fox has joined Warners in scouting for femme talent. Both studios are throwing out nets seeking to obtain as many names as possible, by loan or contract.

Fox is among those studios stuck for leading women and ingenues.

Laemmle's Journey

Hollywood, Jan. 27.

Carle Laemmle's 25th anniversary in the picture business will be celebrated by him in New York.

Together with Dave Bader, Roy Sleckles and Jack Ross, his secretary, Laemmle will leave for New York Saturday (31), staying east three weeks.

Complete shutdown of the Universal studio for several weeks starts Feb. 21.

Carl Laemmle, Jr., will get this year's production program completed before going to New York around Feb. 21. He will probably take Robert Harris, scenario head, east with him.

Upon returning Junior is cheduled for associate producer on "Blind Husbands."

HARLOW'S MOLL PARTS

Hollywood, Jan. 27.

Jean Harlow, borrowed from Howard Hughes for the femme lead in "Iron Man," moves over to First National as soon as she has finished the featured femme role in "Public Enemy," to be directed by William Wellman.

Wellman is aother gang affair, from a novel by Cubic Glasmon and John Bright, who are doing the adaptation and dialog.

New York Crimps Film Stars' Style; Talk and Act Differently in East

Hollywood would be "agashed" to see what happens to its picture stars when they come to New York. The king and queen stuff falls off their shoulders. They make their last stand at hauteur when the train reaches Chicago.

When looking into the flashlights at Grand Central all traces of lordly bearing vanished.

Such shyness or modesty as bites film folk in New York would knock the home towners into a dither. Demons to the Hollywood studio publicity departments, never satisfied, chips on their shoulders, late to appointments and scornful of everything, once in New York transform themselves into such agreeable, sweet, obliging, smiling, happy youngsters that the local watchers are forced into wonderment at the tales told about the self-same persons' tantrums.

When attending a premiere in Hollywood they hold their heads high, rushing past the lights and scarcely glancing at the assembled peasants. But at a premiere in New York display only amazement that all of these lovely people would want to look at the likes of them. It puts such dear blushes of embarrassment on their awed faces.

The Difference

At lunch in Hollywood, they can hardly eat their food, so impressed are they with themselves. Nothing but ennui for it. The life of a picture star is such an empty thing after all, the public is a monster that deprives them of happiness, and still another. Where will they find the strength to endure it?

See them lunching in New York. Smiling, eager, childlike in their joy that a big New York film critic would want to talk to them! Animation seizes them. They talk of thrills as they pour out their hearts with charming naivete. Aren't they just too lucky, they say here.

Such simple, appreciative creatures, such sweet dispositions, here. New York is so wonderful to them. They're going back to their work so happy New York liked them and so terribly surprised to learn that New York's heard about them.

But as the train pulls westward they drop their New York style. What a relief to be back in Hollywood again where they can be themselves!

In the Coop

Hollywood, Jan. 27.

Carl Laemmle's chicken ranch on the Universal lot, chickenless for the past seven months, is working again.

Coops have been cleaned and are now being used to store old silents.

FILMDOM'S ROTC BOYS IN FOR HEAVY STUDY

Hollywood, Jan. 27.

According to a recent order from the War Department governing Reserve Officers, a lot of picture people will have to get out their I. D. R. and do plenty of studying if they want to retain their commissions.

Reserve officers are required to have 200 hours of active service during the life of their commission of hold a certificate of capacity for the next highest grade.

Most of the commissioned picture boys have ducked the yearly summer camp with the intention of making up the loss of active service in home study.

C. B. De Mille, Hal Roach, Lewis Stone, Rupert Hughes, Harry Warner, Richard Tucker and Clinton Wunder are majors in the Reserve.

According to the local Reserve Officers Bureau, there are over 200 picture people who have retained their war-time rating. Majority belong to the Signal Corps.

Literati's Idea of Story Leaves Goldwyn Cold

Hollywood, Jan. 27.

Samuel Goldwyn, when he met Michael Arlen and Walter Hackett in Paris Jan. 15, turned down their proposed story for Ronald Colman. When original negotiations were started a month ago, Goldwyn blasted by cable that he had garnered two more literati for the cinema. But, after sampling their idea of a yarn, Colman is still open for a script.

That's among other reasons for Arthur Hornblow's sudden trip east Saturday (24) to meet Goldwyn, who sailed from London on the Europa Jan. 22.

Hornblow will work with Elmer E. Rice, author of "Street Scene," on the adaptation of that play and will bring the playwright west with him for the dialog treatment.

Weather

Washington, Jan. 27.

The weather bureau furnishes "Variety" with the following report for the week Jan. 28-Feb. 3:

Generally fair Wednesday; some probability of rain Thursday or Friday and again Sunday or Monday.

Colder Wedesday and Wednesday night. Warmer Thursday and colder about Saturday.

Paris, Jan. 27.

Weather is springlike in its mildness, attracting the people out of doors. In consequence theatre business is terrible.

Bobby Coogan as "Sooky"

Hollywood, Jan. 27.

Paramount has finally selected a "Sooky" for its filmization of the newspaper cartoon, "Skippy."

Part will be played by Robert Coogan, six, brother of Jackie Coogan. "Skippy" is Jackie Cooper.

East in Opening

Hollywood, Jan. 27.

Harry Carey and Oliva Golden, of the "Trader Horn" (M-G) cast, are on their way east where they will attend the New York opening of "Trader" at the Astor Feb. 3.

Miss Golden is Mrs. Carey.

Carewe Suit Postponed

Dallas, Jan. 27.

Suit brought by this town against Edwin Carewe, to stop his garbage plant, has been postponed. Carewe attended the hearing here last week.

Indicated he will fight hard to save his 15-year contract for city's trash. Squwk is over location.

Hill and Frances Marion Are Dickering With UA

Hollywood, Jan. 27.

George Hill, director, and his wife, Frances Marion, scenario writer, both with Metro, are dickering with United Artists to make their own pictures for UA releases.

If consummated, action will begin upon completion of the Hill-Marion contracts with Metro.

Blackmer Quits FN

Hollywood, Jan. 27.

First National and Sidney Blackmer are washed up. To untie himself from FN, player waived his salary rights for the period between August to January when the studio was shut down. He will finish in June.

Blackmer is now opposite Marlon Davies in "It's a Wise Child," at Metro, on loan.

LUKAS ABOVE TITLE

Hollywood, Jan. 27.

Paul Lukas gets his first starring part at Paramount in "Vice Squad" an original gang story by Oliver H. P. Garrett.

Regis Toomey, June McCloy, and Kay Francis are also in the cast, with the picture into work March 1 upon the return of John Cromwell, the director. Latter is now in the east vacationing.

Hersholt on M.-G. Ticket.

Hollywood, Jan 27.

Jean Hersholt is at Metro under a term contract.

His first for the new ticket will probably be "Cheri Bibi," John Gilbert's next. He is now in "Daybreak."

AD REEL RATE--ATTENDANCE

Screen Style Mannequins in Soft; Big Salary and Not Dumb Beauts

Good mannequine for fashion clips in newsreels are rarer than Ziegfield beauts and earn twice as much. Show girls as a rule flop in the model role before the camera. They think themselves on parade and sell themselves rather than the gown.

Between work in the salon and studio, mannequins in New York who can fill the double bill are making on an average of $500 per week. Most of the time they don't even have to speak, a society editor out of camera range doing the talking.

The latter is the answer to another question, since film executives in their increased experience with peacocking wares on the screen have found that the very points which make a mannequin a good mannequin completely undo her for acting.

That also is why so many perfect forms and beautiful faces seen on the screen are not in Hollywood. It isn't because they've dumb beauts. Contact with them proves the contrary on the average. They read and travel around with their mothers, much like some of the newer girls on the West Coast. They're also leery of dates.

Keep Working

Fox, which uses more fashion stuff than any other newsreel, has 10 girls doing it over and over again. Reason for this is that the girls are such excellent models the proper psychology is affected. The audience sees different gowns each time. Fur coats in the fall, bathing suits in the late winter and early spring, all interspersed with evening wraps and such as divertissement, give the impression of a new batch of girls.

These girls are in such demand by retail houses their regular bosses begrudge parting with them, even for the afternoon, twice monthly, when the studio goes to work on its new clip.

Retailers are now letting producers know that without the use of their name on the clip, the screen publicity is of little value to individual concerns; that it costs money to send the girls over to the studios, plus the wear and tear on the gowns.

U's "Danger" Series

Hollywood, Jan. 27.

Expanding further on shorts production, Universal is now considering another series of 13 known as "Dangerous Jobs." These will be one-reelers seeking to show in detail some of the more hazardous jobs held by men and women.

Dave Bader is writing the shorts and Alfred Stern is working with him on general production plans.

Arlen-Rogers Teamed

Hollywood, Jan 27.

Paramount will co-star Richard Arlen and Charles (Buddy) Rogers in an unusual mystery story, now being prepared.

First time for this pair together since "Wings."

Miss Chatterton's Rest

Hollywood, Jan. 27.

Ruth Chatterton left here Saturday (24) for a four weeks' vacation in New York. Star was originally granted a European trip by Paramount, but the sea jaunt was declared out when she signed with Warners.

Par. studio expects to have a story ready for Miss Chatterton upon her return here, with two additionally scheduled for quick production between now and October when she moves out to Burbank.

Caddo Economy

Hollywood, Jan. 27.

Howard Hughes' first sign of economy has taken place. With 10 camera men originally assigned to "Front Page," quota has been chopped to four.

TYPEWRITER IS BETTER THAN HOLLYWOOD

Film executives regularly quartered in the east and periodic visitors to the west coast report the Hollywood job situation is the worst right now on record.

They observe mature players in the extra ranks are getting the breaks over the young ones. Women who can essay matronly roles and men who have that banker personality are more certain of work than those in any other category.

Older folk of this kind have a better chance of keeping the wolf away from the door than the good looking young people waiting for a break.

The warning is reiterated in different terms this time. It is directed to embryonic Clara Bows and Buddy Rogers. These are the folk right now who should think twice before closing the typewriter and enriching the railroad.

Anderson May Not Direct Another for U

Hollywood, Jan. 27.

Information here is that there will not be another John Murray Anderson picture at Universal. Although the director has been preparing a script for the past several months, nothing has come of it.

Meanwhile Anderson continues to draw his $3,000 weekly from U on a 40 week contract, of which more than half has expired. According to the agreement Anderson will give U 12 weeks free service after the 40 if the studio so desires.

Prompter for Studio Rehearsals at Radio

Hollywood, Jan. 27.

The stage prompter will make his bow in the picture business. Lowell Sherman is planning to use one hereafter on all his features at Radio.

Prompter will be used only at rehearsals, but Sherman figures it will save time and overhead. Latter feature is what interests the studio.

Series for Coogan

Hollywood, Jan. 27.

After using Jackie Coogan in the name part of "Tom Sawyer" and engaging him for the same character in "Huckleberry Finn," Paramount has handed a term contract to the kid actor and intends putting him in top spots of future pictures.

O'BRIEN-TAYLOR WEDDING

Pat O'Brien, from legit, but now on the coast in Howard Hughes' screen production of "Front Page," married Eloise Taylor, legit actress, last Wednesday 21) in Hollywood.

After the ceremony O'Brien went back to work, postponing his honeymoon until the picture is completed.

¼ OF A CENT PER PATRON PROPOSED

To Be Paid by Advertiser—Means Checking System—Film Men Think Plan Best to Date—Par. Charging $10,000 a Reel to Make by Distinct Staff—Has Sold 52 for Publix Theatres—Proffer Rules for Commercials

'31 WILL MAKE OR RUIN

One advertising reel on the screens of the U. S. for a single week can mean a maximum increase of $3,750,000 to the total gross of film boxoffices in this country. The total is figured on a basis of one fourth of a cent per patron plus the theory that 115,000,000 people weekly attend their picture show over here.

This quarter of a cent per patron is very apt to become the basis upon which commercial pictured will play the film theatres, at least those belonging to the major circuits, and is to be paid by the advertiser in addition to a probable flat sum of $5,000 to $10,000 to cover production. Basing the theatre ad reel income upon attendance brings up a checking system on numbers instead of money as is currently the vogue in the picture business.

This advertising schedule has been brought on by sound and radio. Picture men, point to the money which the ether stations realize in advertising revenues. Hence, picture screens are to be ballyhooed as the only 100% medium of salesmanship. Folks who go to theatres can't shut off the projection machine like the radio nor pass up pages in a publication although they, of course, can always walkout. This propaganda is already in the first stages of dissemination to classify as a "bugaboo" the present fear within

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NEW FILM MAY UNITE PARAMOUNT-BANCROFT

Hollywood, Jan. 27.

Indications favor George Bancroft and Paramount getting together again after their recent rift over a renewal due to the actor's demands.

Influence is the business being done by "Scandal Sheet" (Par) now showing here.

Mary Nolan—Metro?

Hollywood, Jan. 27.

Having finally settled her contract troubles with Universal by leaving the studio, Mary Nolan may go back to Metro for which firm she made a picture while on loan from U. Actress is being tested for the lead in John Gilbert's "Cheri Bibi."

Miss Nolan is now using her brother, Ray Robertson, formerly a motorcycle officer, as a bodyguard and secretary.

Wm. DeMille's Bid

Hollywood, Jan. 27.

William DeMille, who left Metro recently, is talking salary with Pathe for a long term contract.

Pathe wants the director for "The House of Glass."

Robt. Milton, Film Stager

Robert Milton goes to First National to direct "You and I."

Milton left New York Friday (23) by airplane.

Studios Ponder Danger of Star's Power Return—Re-Read Contracts—Result of WB Raid

Yessing Alibi

A publicity director in one of the largest picture companies has this alibi for "yessers":

"Yes I yes. I'd rather register positive. Those who 'no' are negative."

LITIGATION DUE OVER BENNETT WB CONTRACT

If and when R-K-O takes over Pathe, as by purchase agreement already made, Warners may face a court battle over the signing of Constance Bennett.

Belief is that R-K-O does not recognize the Warner contract with the star and R-K-O execs are making no secret of the fact that they intend to fight to keep Miss Bennett exclusive for R-K-O, in accordance with the claimed Pathe contract for her services.

On their interpretation of said contract, Miss Bennett is the exclusive property of Pathe under a five-year contract. Although she is permitted to make two outside pictures yearly, she cannot do so without consent of Pathe which, it is claimed, has not been granted.

Hollywood, Jan. 27.

Both Warners and Pathe, latter firm speaking through its recently arrived influx of home office executives, are equally certain about Constance Bennett's service on her special 10 weeks' Warner contract at $30,000 a week ($150,000 a picture for two pictures).

Pathe-R-K-O executives' attitude is that the fundamental consideration, implied or actual, of any contract is exclusivity of services. That Miss Bennett has a 40-in-52 weeks' agreement with Pathe means that her 12 weeks' vacation, according to Pathe-Radio execs, is intended for literal vacation purposes so that her efficiency for the major portion per annum should not be impaired by over-work.

Coudert Bros., for Pathe, are understood to have taken the same attitude. Milton Cohn, local barrister of prominence, okayed the deal for Miss Bennett as did the Warners' legal dept.

It is said, that E. B. Derr or Charles Sullivan, local Pathe heads, had no authority to modify the original contract Miss Bennett had with Pathe calling for absolute exclusivity. Warners predicates its absolute certainty on this very fact that Derr, the Pathe studio head, had okayed the Bennett-Warner arrangements.

U Offering Loans to Any Employees in Tough Spot

Hollywood, Jan. 27

In a letter to all employees, Universal is urging them to take advantage of its Employees' Cooperative Union if they find it necessary to borrow money.

Company also stresses that if employees wish to purchase anything on time they will get more for their money by borrowing the purchase price from the Union and paying the retailer cash.

Union is a savings organization for Universal employees which has been in operation for several years. Until now it has never indulged in loans.

Hollywood, Jan. 27.

With Warners committing itself heavily on its recent stellar contracts, Hollywood is wondering what's the big idea? Economic handicaps, plus the inside studio knowledge that to most stars a little power is a dangerous thing, makes everybody wonder where it will lead.

The ex-Paramounteers were contract people on the Par. lot. At Warners, under their new and fancy contracts, they are accorded story and director privileges and other prima donna trimmings.

Ruth Chatterton's terms with Warner are not as inflated as is the Hollywood belief. She is guaranteed $100,000 a picture for three pictures, and $325,000 flat for the last three on her second year. There are the usual optional extensions which, if figured in gross, reached staggering proportions, but the Warners' commitment actually are these figures.

Warners say Paramount was willing to meet demands with Powell, Chatterton, Kay Francis, et al.

Reading Contracts

Warners incidentally has come out in the open that its star accumulation is chiefly an anti-Paramount campaign, although it is said the raid has abated through long term contracts.

One thing it has done generally in the industry is to prompt all execs reading studio contracts.

Warners scoff at the Marlene Dietrich-Josef von Sternberg reports as they do another rumor which came back to the Burbank studios that they were supposedly after Wallace Beery. The Dietrich-von Sternberg thing brought official statements from both Par. and the director that they were tied up for two more years each.

Bori Thinking

Par would like to sign Lucretia Bori of the Met Opera for a talker.

The famous coloratura has asked for time to think it over.

Mrs. Grauman Hurt

Holywood, Jan. 27.

Suffering a fractured leg and severe shock when her chauffeur dodged a dog and crashed into another car Saturday night (24), Rosa Grauman, aged mother of Sid, is progressing excellently at Santa Monica hospital.

Her stamina amazed physicians.

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Par May Double Legit and Film Actors and Stagers Next Season

Paramount is timing double in a carefully considered plan for film properties for the next season as well as replenishing its studio personnel by drafting people from legit. Those selected will be utilized for the twin purpose appearing in legit and films for Par, when one or the other is not available.

This movement is in motion with Par making a gradual inroad on legit producers and directors. Among those taken are Marion Gering, Chester Erskin, Worthington Minor and George Cuker. The latter will not only serve in studio sets but are also to be devoted to stage production when and if needed.

The same policy of drafting from actor personnel will be followed with the seemingly intentional aim being to produce from films to legit. This reverses the old order of things to bespeak official picture cognizance of the dwindling legit field.

It's not unlikely Par may extend its legit aims for the next season and improvise a cross drafting plan that will make available the same production staffs for both legit and films or vice versa.

This plan takes in the Frohman company, Par's legit subsid.

This was decided last week when contracts were signed bringing Whittaker Ray, from the Erlanger office; Worthington Minor, director, and Arthur Lubin, indie producer, to Paramount for play production purposes.

Organization starts to function immediately with offices in the Paramount building, and will be known as the Ray-Minor Co. That means that until the end of March Par. will have two legit producing outfits in New York, since Chester Erskin's contract does not end until then. Report is that Erskin will then go either to the berth left open in the Erlanger office by Ray's move, or into an affiliation elsewhere.

While the details of the deal have not been made public, it is known that Ray will head the new organization as general production manager, with both Minor and Lubin acting as directors. They will not only produce plays in New York, but will move between this city and Hollywood for the purpose of turning their legit offerings into films later.

Term Contracts

Understanding is that the contracts are for five years, with Par. figuring that if the plan doesn't work out they can use the men for all picture work instead.

While the offices have not yet been opened, the group has already started to work on scripts and has several in preparation. One of the first to be done will probably be "Hide in the Dark," owned by Arthur Lubin, which he was planning to produce independently before the deal went through.

If Erskin moves into the Erlanger offices, as is indicated, it will amount to he and Ray changing jobs, with Ray at the head of a larger organization, however, than Erskin was given.

Tough for Extras

Hollywood, Jan. 27.

Last week was the worst in more than a year for the extras. Although 30 features were in production there were only 2,609 placements by the Central Casting Bureau.

This six day figure is even lower than that for the five days of Thanksgiving (starvation) week, when there were 2,624 jo'ts.

Best day of the week, Monday, had 497 supers working.

LICHTMAN DINNER

Dinner to Al Lichtman, retired, president of the Motion Picture Club, will be given Feb. 19 in the club rooms.

Louis F. Blumenthal is succeeding Lichtman.

PAR DROPPING NORTON?

Hollywood, Jan. 27.

It is not expected that Paramount will take up its option on Barry Norton when that actor's contract expires shortly.

He's been with Par about a year.

Complete Coverage

One precedent for a picture opening that "Cimarron" established is that almost everyone who had anything to do with the making of the production, and who gets screen credit, had his or her own press agent.

Dave Epstein came all the way from Hollywood to look after Howard Estabrook's interest. Howard wrote the dialog and prepared the story for the screen. Epstein wasn't off the train a full hour before he was making the rounds of daily and trade paper offices handing out this info.

Hollywood Is More Sympathetic About Clara Than Public

Hollywood, Jan. 27.

Local studio and general film colony sympathy towards Clara Bow is veering more sharply in her favor, apparently, than the public's reaction, judging by the mildness of grosses on "No Limit." Local colony figures that Clara has been getting too many tough publicity breaks, although still vexed with her business laxity.

The DeVoe trial, locally played up as front page banner stuff, with the A. P. for the first time running a direct wire into the courtroom for flashes of its progress, was the turning point. It was a state matter, with Miss Bow merely a technical witness in the grand larceny prosecution against her ex-secretary.

Paramount studio is still inclined to believe that this favorable attitude towards its harum-scarum star will spread with the fans.

16 Three-Room Suites For WB-FN Satellites

Hollywood, Jan. 27.

Warner-First National stars are all getting new dressing rooms. Building is under construction and will be ready in two weeks.

Quarters assigned to the players are in suites of three rooms. There are 16 suites in the building. This will eliminate the bungalows.

Those who will get their names on the doors are John Barrymore, George Arliss, Frank Fay, Ben Lyon, Winnie Lightner, Barbara Stanwyck, Ruth Chatterton, William Powell, Kay Francis, Richard Barthelmess, Douglas Fairbanks, Jr., Walter Huston, Joe E. Brown, Bebe Daniels, Dolores Costello, Dorothy Mackaill, Loretta Young, Marilyn Miller, and E. G. Robinson.

Arthur's Quick Trip

To personally stress managerial responsibility in Fox theatres east of the Mississippi, Harry Arthur and Gabe York left early this week on a quick tour.

First stop was at New Haven yesterday (Tuesday), where managers of the entire New England division were addressed. Thursday the meeting, taking in the Albany and Buffalo territories, is at Syracuse. Monday's session, for the middle west, is in Chicago, with the trip closing next Tuesday in Milwaukee.

Lloyds' Son

Hollywood, Jan. 27.

A son was born to Mr. and Mrs. Harold Lloyd in the Good Samaritan Hospital, Hollywood, yesterday (26). Baby arrived two months early and is confined to an incubator, but both Mrs. Lloyd and the baby are reported in a favorable condition.

EUGENE ZUKOR ON COAST

Hollywood, Jan. 27

Eugene Zukor arrived here Saturday morning (24), to stay a week.

Young Zukor is digging into the foreign production details.

HARMONY

As the painter paints it on his easel with his brush we paint it on the stage with our clean cut comedy gags, which have made famous the "Originators of Tintype Comedy"

(CHIC) (ROSE)

YORK and KING

Touring R-K-O Circuit

R-K-O Direction LEE STEWART

SUNDAY TALKER WITH DINNER IN PHILLY

Philadelphia, Jan. 27.

Hotel Bellevue-Stratford is advertising talking pictures with its $2.50 table d'hote dinner every Sunday evening.

Not reported what film interests, if any, are behind the picture display, nor was it known about town that the hotel had been wired.

A surmise is that the Sunday evening dinner innovation with free talkers on the side may be the first local break against the rigidly observed Sunday law of this state.

RITZ SUBURB GOES FLESH—WITH OPERA

Chicago, Jan. 27.

Pickwick theatre, in the fashionable Park Ridge suburb, is going flesh but in keeping with the ritzy notions of its customers.

House is securing the services of local concert and opera stars to deliver a few selections with the organ. Two warblers a night, once or twice a week, and business is reported up about 30%. Idea attributed to Andrew Brown, organist, who knows the concert performers by their first names.

$2 "Dracula"

Universal will two-dollar "Dracula," scheduled until now as a program release.

It will be shown on Broadway either in the Hollywood or Central. Negotiations for houses in eight other cities are underway.

Felix Young Joins Par As Production Executive

Hollywood, Jan. 28.

Felix Young joined Paramount Monday (26) as production executive and new talent scout. Young has a roving commission which will probably make him a steady commuter between coasts.

While an agent, Young sold Ruth Chatterton to Paramount after a battle to convince the studio of her ability. He also arranged Sylvia Sidney's present Par. association.

"TRADER" AT ASTOR

Metro has scheduled "Trader Horn" for two-a-day run at the Astor, New York, beginning Feb. 3.

Current incumbent is "New Moon" (M-G.)

LEWIS COAST BOUND

Al Lewis, in New York the past three weeks looking over the legit field for Fox, leaves tomorrow (29) for Hollywood. That is, if he's over an attack of grip.

Actors Approve Academy Contract As Trial Year Ends—Minor Changes

Hollywood, Jan. 27.

At a meeting of the Academy, 115 actors present were unanimously for the continuance of the 12 hour rest period contract, trial year of which ends Feb. 28. Alternative of a 54 hour week therefore seems to be out.

Slight modifications proposed by the actors after one year under the new minimum contract will probably come before a producers' committee for ratification Feb. 2. Basic agreement to use the contract four more years now has the signature of 424 players and 17 production companies.

Reverse Kid Angle

Rochester, Jan. 27.

Unaccompanied kids are making themselves a nuisance, especially Saturdays and Sundays. Noise disturbs other patrons, and the youngsters' tendency to sit through three shows or more prevents house turnover.

R-K-O Temple raised its price from 10 to 15 cents Sunday and played to only 350 children instead of 750 as usual. Most of the juveniles then swarmed into the Apollo, causing so much disturbance that the kid price may be raised there, too. Temple is seating the youngsters in the balcony with an extra usher to police them.

Strand, Piccadilly and Family theatres continue their dime kid price, but are watching plans for handling the situation.

Tiff Status Same With Rowland Reported In; Finances All Set O. K.

Despite numerous conflicting reports the status of Dick Rowland and Tiffany seems the same as early last week. Rehandling of L. A. Young's stock is causing the delay, according to sources. Rowland is all set, according to Rowlanders, to step into Young's presidential chair.

Tiffany's financial status is now 100%, according to reliable info. Brotherly aid came during the past two weeks and with it the Rowland entrance.

Rowland was in the Tiffany home office projection room Tuesday (27), looking at one of this company's pictures.

Hollywood, Jan. 27.

Phil Goldstone, returned here, says he will continue in complete charge of Tiffany production and that Grant Cook will remain in New York.

Goldstone states he does not know Dick Rowland personally or anything about his taking charge of the studio.

Production at Tiffany starts in 10 days with "X Marks the Spot" to be immediately followed by three other features, according to Goldstone. Current year's production will take until July.

Another scenario editor is being engaged to fill the spot vacated by A. P. Younger who will devote his time to next year's product which will be wholly based on plays and books and will comprise 20 instead of the 26 pictures listed for this year. In addition, there will also be some product coming from independents for the '32-'33 films. Contracts now in effect regarding the '31-'32 program call for two more from Al Rogell and three from James Cruze.

Tiffany, said Goldstone, has consummated a deal with Paramount-Publix release, which, plus its Fox deal, will give Goldstone's outfit national distribution.

Rogell, releasing through Tiffany, and with three more features to make on his contract, goes east late this week. He will select two plays for filming while in New York.

Chevalier's $10,000

Maurice Chevalier goes into the Paramount, New York, for one week starting Friday, at $10,000 and a split of the house over $85,000.

This is probably a new high by the Publix ace for a single. Ted Lewis, in the following week, at $7,500.

A. J. Balaban Back

A. J. Balaban returned to New York from Europe last night (Tuesday).

Understanding is that Sam Katz cabled him to cut short his stay abroad and come home.

Significance of the move is veiled.

Dry Aid Only Moral Says Prohib Film Co.

Hollywood, Jan. 27.

When the American Motion Picture Corp. is ready to start shooting its prohibition talker, expected to be within three weeks, it will hire a well known film director and cast with a view to box office appeal.

Story is ready, but has not yet been given a title. On release, buttons containing an image of a hip flask and the words, "Do You Want It Back?" will be distributed with the aid of dry organizations.

Idea is to turn out a production which first has entertainment for box office value, then propagandic flavor will be second consideration.

The American M. P. organization has the endorsement and backing, though not financial, of the Anti-Saloon League, Church Brotherhood, Law-Abiding League, Mayor Porter of L. A. and other organizations and individuals on the dry side.

American claims it has worked on the idea of a prohib talker for six months.

Metro Bidding for U's "Dishonorable" Rights

Hollywood, Jan. 27.

Universal is reported willing to sell the rights to "Strictly Dishonorable," Brock Pemberton play and a long runner on Broadway.

Metro, through Sam Marks, is bidding.

U paid $125,000 for "Strictly Dishonorable," plus 25% of the profits of the picture.

NO COLUMBIA DEAL YET

Harry Cohn Leaves for Coast—Nothing Else Reported

Harry Cohn, producer for Columbia pictures, left New York Sunday (25) for Hollywood.

Nothing else is reported concerning the rumors that A. C. Blumenthal has been dickering for weeks to get into Columbia, either by buying the stock holdings in the company held by Joe Brandt and Jack Cohn, or through a deal with Harry Cohn, whereby Cohn was to go under a new Col. contract for five years and Blumenthal make a buy of Brandt's stock, replacing him as Columbia's president.

Harry Cohn is said to have departed without leaving a positive opinion on either of the proposed deals. It's reported from the Coast that offers to produce from other studios have been received by Harry Cohn and are under his consideration.

Tex. Legislature Adjourns To 'Catch' Will's Matinee

San Antonio, Jan. 27.

Will Rogers' tour under Red Cross auspices for the benefit of the rural and urban destitute and unemployed in the south and west, opened at Austin and here yesterday (Monday). He will make the Texas, Oklahoma, and Arkansas cities.

State legislature adjourned to catch Rogers' matinee at Austin. After the show he hopped a plane for this city and a night performance. Indications were for an $8,000 to $10,000 gate.

Rogers said he came to Texas to aid the unemployed ex-governors.

PUBLIX NEW OPERATION

Extending Cleanup Drive to Shorts; Would Take Advance Peek at Scripts

Short subjects have gone haywire. Official film men are now probing the one and two reelers some of which have leaped just as deeply into the risque and the "blue" material features before the Hays edict to clean up. As a result there is now what amounts to the first general attempt to bridle the little picture. This is expected to be accomplished by putting it on the same censorious level as the feature.

Because of the fact that nearly three times as many shorts as features are produced yearly, the figure being estimated at around 2,000, there is not a theatre in the country that is apt to dodge one of these so-called black spots. Shorts, as the result of increasingly audacious gags and situations, are now the focal point of the men who are most active in the clean-up campaign.

While shorts also come under the Hays Code, the scrutiny allotted features has not been duplicated for the shorts. The great number of shorts produced has been one obstacle which has prevented complete pre-censor work. Greater than that, however, and a situation which may revolutionize short subject production, is the fact that most shorts are shot off the cuff. This fact in itself dissociates the two production fields because a copy of the script on a feature, including dialog, is gone over by Hays officials before the film goes into work before the camera.

Hence the short will probably soon have to also submit scripts before going into production.

ACADEMY SEC'Y IN KANSAS TAX SCRAP

Hollywood, Jan. 27

Motion Picture Academy of Arts and Sciences will make an effort on behalf of circuits operating in Kansas, mainly Fox West Coast, to offset pending legislation in that state which would place a tax within its borders on all boxoffices.

Clinton Wunder, secretary of the Academy, who recently completed a tour of various keys preaching virtues of the picture industry, will go before a state convention of editors at Topeka Friday (30), in an attempt to impress the wielders of public opinion that an entirely erroneous idea of wealth, conduct, and attitude exists against the industry.

With Kansas a tough state, FWC requested the Academy to do what it could to alleviate the possibilities of legislation that would be inimical to the industry. James R. Grainger, Fox's v. p. in charge of distribution in New York, also asked for a hand.

Conrad Nagle may also go to Topeka as another Academy speaker.

HEARST NEWSREEL DEALS WITH FOX OR WB

Hearst's may pull out of the Fox Movietone. This has naught to do with Hearst's distribution arrangement on his newsreel with Metro. The latter sticks.

So far, whether Fox Movietone and Hearst stick, either or both, or whether shove in with W. B. on a tie-in, has been only talk.

They're still talking and something may happen one way or the other in weeks or months. The Hearst contract with Fox has some time to go. It's given as later than March 31. Hearst owns a 25 per cent interest in Hearst-Fox. According to authority that should know, he has been dissatisfied with his Fox tie-in, and would like to sell back.

Fox is reported as committed to satisfy Hearst, if the latter should insist on cashing in. Hearst is supposed to have paid something like $1,200,000 for his 25 per cent.

Par's Big Earnings

A rumor on Paramount's financial report for 1930 says the net will go over $18,000,000. It's the biggest yearly yield for a single company on the record of the film industry.

Amount also becomes a record per share of $6. Par's usual dividend $4 annually, the 1930 net will give the company an addition to its reserve fund of around $6,000,000, sending up Par's surplus to about $23,000,000.

PUBLIX ORDERS DRAW NAMES

From reports of offers to appear in Publix film houses the past week, nearly all emanating from the Morris office, it is again reported that Publix has issued orders to go after draw names.

This is a recurrence with Publix. Frequently for a spell, as with other circuits, there is a bustling for big names at commensurate salary. Comes a lull, with something happening when the splurge starts all over.

Latest demand for b. o. cards by Publix is said to have been prompted by R-K-O seizing upon Walter Winchell, as a freak newspaper man, for a Palace, New York, appearance, following that up by engaging the Italian mammoth heavyweight, Carnera, for the Hippodrome this week.

Reports are now around of the Morris office propositioning some picture names for Publix stages, also other draw possibilities in or out of the show business.

"Dracula" at $2

Hollywood, Jan. 27.

After a peep at "Dracula," Universal's home office 'phoned here to inform the Laemmles that the picture would be roadshowed before general release.

Understood the picture will open in New York at $2, with an attempt to get a similar scale in other key cities.

$300,000 for Shorts

Hollywood, Jan. 27.

Educational - Christie will add $300,000 to its budget on shorts for next year. Firm is finally set on a program of 50 instead of 33 shorts.

MORE AUTHORITY GIVEN DIVISIONS

House Mgrs. Hereafter Also Permitted to Use Discretion With Screen and Stage Attractions — Experiments Proved Sectional Tastes Called for Local Operation

OTHER CIRCUITS, TOO

Publix is reported having determined upon what will be seen by the show trade as a revolutionary change in chain theatre operation.

It is Publix intention to place more authority with division directors and managers, with that extension of authority going in part to the house managers subject to their zone higher ups.

The departure will, to quite an extent, place the Publix theatre circuit upon a sectional operating basis instead of the home office one-rule principle that has been observed since Publix formed and is also generally in adoption by other chains.

All divisions will be subject to their divisional directors and through the directors to the New York headquarters as heretofore. More flexibility will follow the new order in the buying of screen and stage attractions, sectionally.

It is expected that with this new mode of playing the sectional divisions of Publix will be nearer the home town basis of operation, especially with the sectional staffs, from directors to district and house managers knowing their territory intimately.

Passed power from the home office to the zones will allow the di-

(Continued on page 24)

1st Money Terms Only For Central on B'way By Shuberts—Indies

Broadway's cheapest show window for independent films is the Central as now operated by the Shuberts; indies can go in without laying a cent on the line. The house owners take all the gamble.

The first $3,500, if the picture current takes in that much at the end of the week—and some so far haven't—goes to the Shuberts as rent. The Shuberts also get the first $500 over that for other considerations tendered the indies. The second $500 goes to the producer.

Should the "take" exceed $6,000 the Shuberts and the producer go 50-50 on the remainder.

Hollywood Must Create 400 Stories Yearly—Stage Drying Up as Major Material Source

Hollywood, Jan. 27.

Picture makers are relying too heavily upon the stage and the published story field for material, according to B. P. Schulberg of Paramount in a communication to his writing staff calling for more original stories.

According to Schulberg, Hollywood must create at least 400 stories of its own each year to take care of the current demand.

Schulberg points out that the picture business now uses an average of 600 stories a year. For this quota it can count on only an average of 25 stage plays and less than 100 yarns from the novel and short story field. The others must be Hollywood-created, he maintains.

Story shortage howl is a perennial affair. With a library full of old silents from which to draw for remakes, the producers didn't take the situation too seriously but with remakes getting to be a tough problem and the stage's falldown on camera material, all studios are now taking cognizance of a situation which heralded its approach as far back as late summer.

Fox Rumors Denied

Reports of a big upheaval in Fox, and mentioning the return of William Fox, were heaviest Monday, spreading even to New Jersey, after a week-end build-up.

Fox executives in emphatically denying stated that the rumors were groundless and the work of propagandists.

Reports become strong enough to excite some of the New York dailies into sending men out on the story.

100% MUSICAL ACCOM. FOR PAR FILMS

Hollywood, Jan. 27.

With the musical spirit now being accepted by Paramount as reviving, synchronized scores for future Paramount pictures has been instituted by Jesse Lasky.

All Paramount films hereafter, of all types, will be scored along with dialog from beginning to end. The part time scoring idea is being discarded in favor of the full footage method because of Paramount's belief that 100% musical accompaniment to a picture will be accepted, where only 35 or 50% acts as interruptions.

It is also believed that many comedy and dramatic situations will be helped by music. In any event, Par. figures the idea as an experiment worth trying. If successful it will require a big staff of musicians and arrangers.

NICK SCHENCK DENIES ALL FOX MERGE RUMORS

Nicholas Schenck has repeatedly denied all rumors and reports that he is to head a merged Fox-Loew company.

Schenck stated the subject has not been broached to him and that he has not talked with Harley L. Clarke, president of Fox on business excepting in minor detail.

The story first got about when it was said that Halsey, Stuart and Company, holders of the $55,000,000 Fox isuse, due in April, next, had arranged for another year's financing of the large Fox obligation, on an understanding with Clarke and the Chase National, the Clarke bank, that the two companies would be put together. Fox owns stock control of Loew's.

Story also stated Clarke had given his consent and said he would become chairman of the board, if the merger went through.

Hollywood, Jan. 27.

Reports for some weeks that Nicholas M. Schenck, head of Loew's, would also take charge of Fox, have gotten into print here.

U's Trademark

Hollywood, Jan. 27.

Universal is working on a new trademark which will still retain the revolving world idea with "Universal Pictures" spread around it. Studio mainly wants modernization of the present emblem and one that will lend itself to some musical application.

A half dozen ideas have been submitted.

MORE EMPLOYES THAN GUESTS IN FLA. HOTELS

Jacksonville, Fla., Jan. 27.

Six weeks ago the latest Western Electric sound system was installed in the Orpheum, St. Augustine house operated by the E. J. Sparks interests anticipating a good tourist season.

Sunday (25) an order from Sparks closed the house except for Saturday and Sunday showings. A week before the closing order went into effect, a check of the Ponce de Leon and Alcazar, as ritzy hotels as the East Coast boasts, showed 70 guests between the two establishments, with more than 100 employes.

This closing followed upon the heels of Sparks closing the Plaza, St. Petersburg, last week, and watching other houses in the Sunshine City to determine whether to keep on throwing red ink there.

One of the best indicators of the situation on the West Coast was the tale told by a visitor to New Port Richey this week. He went to the tourist hotel, to learn that he was the only guest. To save expense, the lights in the lobby were switched off when he went into the dining room and vice versa.

He got so lonesome on a rainy afternoon that he checked out and went to a cheaper hotel to find company other than staff.

Television Demonstration For Phone Subscribers

A. T. & T. is using 5,000 New York city subscribers as scientific aids in the development of wired television.

This is the official explanation for the cards in circulation throughout New York during the past few days. It's no come-and-buy angle since A. T. & T. stressed as recently as yesterday (Tuesday) that "television will not be commercially practical for many years."

The demonstration between the Broadway offices and Bell Lab will accommodate 40 people daily for the next few weeks. After that, scientists will go into a huddle and the next time the apparatus is opened to the public marked improvements are expected.

Last fall A. T. & T. allowed over 5,000 newspapermen and electric employees to gape at each other while talking to each other via wire.

Circuits Profess Indifference

Claim Minneapolis Public Ignoring Assault on Circuit-Owned Theatres by Indie Exhibs

Minneapolis, Jan. 27.

Local Publix and R-K-O people here claim the attacks by the organized Allied States independent exhibitors against local circuit-owned and operated picture houses are being ignored by the public.

Circuit men make the usual statement that the public is only interested in the best entertainment, wherever provided.

Another statement by them is that the campaign by the indies against the chains is merely in work because some one on the indies' staff had to earn a salary.

Although Allied group is using billboards and dodgers as well as liberal amount of newspaper space in its anti-chain campaign, week-end attendance has held up at all the chain theatres.

There has been no noticeable pick up in business at the Allied theatres.

Among the reprinted picture house advertisements in last week's "Variety," was one from Minneapolis, half page in a local daily, of the Allied Theatres, with its slogan, "Guaranteed Pictures For Less."

In part, it stated:

"Allied Theatres are seeking to rid the amusement field of its greatest handicap-absentee control."

"You can aid in the restoration of home rule in the field of entertainment by patronizing Allied Theatres!"

Flat Rentals Suggested as Best Revenue Getter for American Talkers in the United Kingdom

London, Jan. 15.

In opening the New Year, a note has been struck in this field by several American distributors which may or may not be genuine. It is that the prospects of the United Kingdom market for the coming year can be estimated from the results of the past year. If only they meant just that, there would be less reason for this digest. But they make it plain that what they mean is that the same level of revenue can be maintained in 1931 as was reached in 1930.

The state of mind seems to be just what is wrong with the American picture industry's outlook on its foreign market.

More Product

A very rough survey of material distributed in the British field shows 401 American features, 87 British, 8 German and 2 French talkers, besides 121 American, 54 British, 41 German, 21 French, 5 Russian, 2 Swedish and 2 Italian silents for booking in 1930. The silents, for the major part, were small and negligible, mainly for chicken - feed houses not wired. There are still some 1,000 of these, but their distribution-revenue value is not considerable. Roughly the 1930 standing of American product distributed

(Continued on page 29)

PATRONS' ROUGH STUFF HAS EXHIBS ON EDGE

Paris, Jan. 27.

Picture exhibs are becoming more worried over the rough reactions of picture audiences to pictures they don't like.

Contrary to the silent days when the audience merely walked out disgruntled, they now raise a rumpus at the slightest dissatisfaction.

Latest disturbance was at the Paramount where a French version of "Dangerous Paradise" was shown last week. House whistled and booed, some even asking for their money back.

Fight for "Quiet"

Belgrade, Jan. 27.

Intense excitement continues over the ban on "All Quiet" (U) for Yugoslavia.

Cinema owners are active in a campaign to have the banning order revoked since the publicity attending the film makes it certain that its exhibition would bring solid profits.

The Hague, Jan. 27.

"All Quiet" started runs in Rotterdam and Amsterdam this week with no evidence of disorder, although there are a large number of Germans in both cities.

Berlin, Jan. 27.

A proposal to bar "All Quiet" from Germany forever, will probably be put up at the Reichstag during the first week of its next session early next month.

Much discussion and argument is expected.

Amsterdam, Jan. 27.

"All Quiet" opened to a tremendous success at the Tuschinsky theatre here, being well received by the newspapers with one exception. Labor party organs object to all foreign entertainment on the ground that it aggravates unemployment among native players.

Cinema Building Boom Peps Champs Elysees

Paris, Jan. 18.

The Champs Elysees section is suddenly blossoming into a heavily seated picture section. Besides the Colisee, renovated by Jacques Haik, and the Ermitage, Natan's deluxer, several picture houses will be opened there before the summer. One will be run by the "Petit Parisien" and another one by "Le Journal," Paris dailies. Pathe Natan is building a 2,000 seater including a stage on the Champs Elysees and Gaumont will soon open a smaller house close by. This should help take a good deal more of the former boulevard night life to the Champs Elysees.

Suedfilm's 15% for '30

Berlin, Jan. 15.

Suedfilm shareholders' annual meeting held this week. Directors' report gave a most satisfactory review of last year's business.

The balance shows a net profit of $$55,000. It allows a 15% dividend with $15,000 carried over.

PORTUGESE TALKER IN LISBON GOES FLOPPO

Lisbon, Jan. 14.

The first talker in Portuguese proved to be a flop.

It was made by Paramount in Paris and shown at the Tivoli here. Voices mumbled and acting about as bad as could be.

The promoters and producers of the "fita" are crying about the $20,000 the picture is claimed to have cost. The title was "The Song of the Cradle" and appropriately named, insofar as the attempt to put over all Portuguese talkers in concerned.

Eleven houses were wired in Portugal during 1930. American and French talkers are going over big especially at the Sao Luiz and Royal theatres in Lisbon. "The Dawn Patrol" recently had a run of four weeks at Sao Luiz and "Love Parade" stuck out for six weeks at Tivoli.

Business generally in Portugal is bad but a good talker drawn capacity.

FRENCH PICTURE TRADE KEEN FOR OPERETTAS

Paris, Jan. 18.

Film operettas are enjoying a new vogue, as scenarios are easily found from stage rep, and advance publicity from the stage benefits the screen.

Luna film is making a screen talker version of a popular operetta by Andre Barde and Maurice Yvain titled "Par Sur La Bouche" ("No on the Mouth"). Male lead will be played by Nicholas Rimsky, screen actor, as his first talker. Femme lead by Mirelle Perrey, currently in "Sons o' Guns" on the stage in London.

It will be her first film venture since her London engagement prevented her from starring in "Arthur," Osso's film operetta, of which she played lead on the legit stage at the Daunou.

"East Is West" Chopped On Chinamen's Protest

Havana, Jan. 27.

Drastic cuts were ordered from "East Is West" (U) after a special opening attended by the Assistant Secretaries of State and Interior and other officials.

A number of Chinamen in the audience objected strenuously to the picture on the grounds that there is no girl market in China, as shown in the film.

Exhibitors bother about the cuts but must abide.

Chaplin Shift—Gallery

London, Jan. 27.

Gaumont British intended to show the new Chaplin film at the Tivoli in March, but there is now a change of plan.

Instead the Tivoli will stage "Devil to Pay," figuring on success of Colman's previous pictures at this house.

Chaplin picture goes to the New Gallery where it will play five times daily.

FOX VERSIONS

Hollywood, Jan. 27.

Planning a heavier Spanish version production, Fox has scheduled "Mr. Lemon of Orange," with Richard Harlan directing, and "Scotland Yard," Lew Seiller directing, for immediate starts.

MEX. CITY EXCLUSIVE

Regis Co. Pays $300,000 for Product of U. S. Group

Mexico City, Jan. 25.

Coincident with the announcement by the Regis Theatre Co., which operates one of the largest picture houses here, that it has entered into an agreement with Metro-Goldwyn-Mayer, United Artists and Radio Pictures for exclusive rights in Mexico City during 1931, comes the statement by the Regis enterprise that it has organized a circuit of its own in this city. The consideration for first run rights to Mexican releases of the companies contracted with is said to be 600,000 pesos (about $300,000, U. S.) for the current year.

Proposition is that the circuit, which consists of the Teatro Imperial, a large downtown house, and several neighborhoods, will be second run shops for the Regis pictures. The idea is to have a circuit of fewer but better houses.

Wider French Wiring Promised by Cheaper Native Indie System

Paris, Jan. 18.

A considerable increase in the number of wired houses in France is shortly to be expected. Out of 3,000 picture houses in France only about 550 have been wired so far of which practically one-half are equipped with American Western Electric or RCA Photophone equipment. This means that there are 2,500 other houses still unequipped. Out of these it is considered that another 1,000 might be worth equipping but can't afford it or their structure is not adapted to modern sound equipment.

A local independent sound equipment manufacturer, Louis Nalpas, has designed a sound and projection equipment in a very compact form thus enabling it to go in most projection booths. Price is only about $3,500, about one-third of the American equipment, and it is sold to exhibitors under a long time credit system.

The plan has only been in operation a short time and already 25 picture houses have been equipped with a large number of prospects apparently interested. Wiring of another 500 houses, even if second class, would be a boon to the picture industry.

VAUDAL-TOBIS DEAL

Frenchman Would Make 6 Films—Signs German Artists

Berlin, Jan. 27.

Delac Vandal, French film magnate, is now here negotiating with Tobis regarding a contract to produce six talkers on Tobis apparatus.

Vandal has signed Wilhelm Thiele, German film director, and Dolly Haas, Lucy Mannheim, and several other German actors and hops to begin shooting at the Tobis Epiney Studios, near Paris, immediately.

M-G's Waiting Policy

Hollywood, Jan. 27.

Spanish and French versions of "Paid" and the French "Trial of Mary Dugan," starting this week at Metro, will be the last foreign productions for three months.

Studio, with 12 foreigns produced, will check on the pictures' returns before resuming production.

In 12 Tongues

Hollywood, Jan. 27.

Foreign returns on the first four versions of "Africa Speaks" have prompted Columbia to add eight more languages.

Versions of the animal picture are being made at Camden, N. J.

Lyricist on Foreigns

Hollywood, Jan. 27.

Having started on a cycle of foreign musicals, Paramount has added Maria Grever to write foreign lyrics.

Her first is a Spanish affair titled "The Follies Girl."

B. I. F. and B. I. English Merger More Like Working Agreement

London, Jan. 12.

Meetings to ratify merger of British International Films and British Instructional will be held Feb. 3.

Under the present scheme International will acquire shares in Instructional and Pro Patria Films, last named being an indie renting concern connected with Instructional. Patria will be liquidated. Instructional controlling directors reckon the field for the small distribs is narrowing.

A. E. Bundy, chairman of Instructional and Pro Patria, will retire. John Maxwell, head of International, will take over the chairmanship of the companies.

Financial end of the agreement will be worked out by stockholders in Pro Patria offered one fully paid share in British Instructional for four shares in Pro Patria.

Holders of deferred stock in British Instructional are being asked to waive their right in arrears of dividend in order the working agreement with International may have a clean start.

British International, after guaranteeing Instructional's bank overdraft, will place orders for six features a year from Instructional for seven years.

The deal, on analysis, is more of a working agreement than a straightforward merger, although that Maxwell takes over the chairmanship of the two smaller companies, and International, besides standing for the bank debt, takes up $135,000 in stock, makes the Elstree group the controlling factor.

100% Dub for "Trader"

Hollywood, Jan. 27.

"Trader Horn" will be turned over to the foreign department at Metro shortly for dubbing in three or more languages, French, German and Spanish. Italian and other transcriptions are in the offing.

Picture has little dialog and because of numerous long shots lends itself to dubbing.

SPAIN FOLLOWS ITALY'S LEAD IN EDUCATIONALS

Madrid, Jan. 17.

The Spanish Committee of Educational Cinema held their first meeting at the Show Hall of the Institution of Fine Arts in Madrid.

The Committee's general, Secretary Gimenez Cabballero, delivered a lecture.

There are, according to the lecturer, four kinds of Cinema, namely: "commercial cinema," whose center is New York; the "independent cinema," in Paris; the "political cinema," which emanates from Russia; and the "cultural cinema," just started in Rome. The Spanish official Committee of Educational Cinema intends to follow on the footsteps of the latter.

Film featuring the German Zeppelin trip to Seville was screened, followed by another dealing with the development and treatment of tuberculosis, one about the foreign topics and a very good one taken by the Tourist Patronate featuring scenic views of Zamora.

The opening session of the Educational Cinema in Madrid has met with success and arrangements are being made for the titles in some foreign films to be translated into Spanish.

GERMAN SOUND SUIT REACHES SETTLEMENT

Berlin, Jan. 16.

The lawsuit between Kinotone and Klangfilm has been brought to an end.

Klangfilm has permitted Kinotone to sell a limited number of recording and reproducing systems and has declared its willingness not to attack these tone film systems with their parents.

Holland Discriminates

The Hague, Jan. 27.

Dutch board of censors banned the Ufa picture "Alraune" on the ground that it was immoral. Story is from the risque novel by Ewers.

At the same time, the censors passed without cuts the Ufa talker "Floetenconcert San Sousi," despite its rampant nationalistic propaganda. Latter was approved without a single elimination.

Fox Waiting

Paris, Jan. 27.

Unsettled conditions in the foreign versions field has caused Fox to postpone its decision on a policy for the foreign market, especially the French territory. It may be that the company will abandon French versions even in Hollywood.

John Stone has gone to Berlin as a talent scout, but the signing of French players has been postponed although all tests have been made.

GOLDWYN IN GENEVA

Geneva, Jan. 27.

Mr. and Mrs. Sam Goldwyn are here.

Goldwyn talked to the presse and offered his usual formula of taking a new screen find back to America with him. No names mentioned.

BERLIN EXPECTS NATAN

Berlin, Jan. 27.

Emile Natan, French Pathe production manager, is expected here for the first night of the German-Pathe-Nathan picture, "Fever in Love."

'MICKEY MOUSE' IS BUDAPEST'S BIG HIT

Budapest, Jan. 17.

In this disastrous show season the one picture audiences fall for—and by no means only the kids—are the "Mickey Mouse" animated cartoons. Omnia theatre, which went broke last year, is picking up solely on Mickey Mouse films. The new proprietor has followed the example of several other houses which give matinee performances with nothing but newsreels and six or seven Mickey Mouse films. Omnia now gives afternoon and evening performances with the same program and makes it pay.

"Vagabond King" failed utterly owing to German synchronization. Three days after release they changed the German synchronized print to an English one with Hungarian captions but the picture's rep was already made and could not be repaired.

"Hallelujah" at the Radius, got excellent press notices but it not much of a box office success. The setting and spirit seem too remote from the average Hungarian imagination. "Der Greifer," German crime picture made by British International, was cut down considerably by the censor and the effect dulled in consequence. Not much good.

The Jannings picture, "Darling of the Gods" is running at Ufa and Corso houses with considerable success and a German film operetta, "The End of the Song," is jogging along fairly at the Forum. This type of Viennese operetta has a staple audience in this city.

Par May Go Domestic With Spanish Musical

Hollywood, Jan. 27

An English version of the Spanish musical now in production at Paramount will probably be made when the foreign picture is finished.

Formerly titled "Up with the Curtain," the picture has been given the handle of "Gente Alegri" ("Happy People").

FOX MEN FOR CHINA

I. W. Rogers, Fox manager in China for six years, will return to Shanghai aboard the President Cleveland, Feb. 7, after a short vacation here.

Beverly Griffith, new Fox salesman, will sail for Tokio at the same time.

LONDON SUNDAY BAN CONFIRMED

London, Jan. 27.

Appeal by the London County Council against the recent ruling of the high court that Sunday opening of film theatres is illegal was lost yesterday (26) when the appeal was turned down by the superior tribunal.

The judges ruled that Sunday performances are definitely illegal and exhibitors are open to prosecution, since the County Council has no legal right to issue licenses for Sunday shows on the ground of payments to charity.

Principal London exhibitor interests are now in session seeking a decision whether to run the risk of opening their houses next Sunday. What course British Gaumont will follow is not yet known, but the Leicester Square theatre, which was sued together with the Gaumont houses, will open.

The exhibitors' association is appointing a delegation to call upon the county council in an effort to learn whether the council will take action against exhibitor members who continue to give Sunday shows.

WHOLESALE QUOTA FILM

Smith Ready to Produce for British Exchange Product.

London, Jan. 27.

George Smith, former head of Producers' Distributor Co., Pathe outlet here, has formed a producing unit. Starts with a contract to do six quota pictures for Fox, the first "We Dine at Seven," now current at Twickenham.

Smith plans expansion of the unit to cover the entire quota field, making pictures for all American producers now without footage supply as a basis of exchange.

FRENCH RENT-CUTTING BALKED BY MANEUVER

Paris, Jan. 27.

American producers have been successful in checkmating the big French chains in their maneuvers to break down rental scales. Circuits sought to cut producer terms by withholding booking dates until their terms were met.

Warner's French production, called "Lopez le Bandit," was shown at a well advertised trade showing and then bids were invited. A number of small independent houses named guarantee figures higher than that set by the Paris Olympia.

In consequence the picture gets valuable first runs at a price that represents a fair return. Method also builds good will among the indies which may later be a great help.

Mute "Dynamite" O.K.

Milan, Jan. 27.

"Dynamite" (M-G) though mutilated and practically mute here, proved a substantial draw.

Mining scenes impressed the fans. Spoken comment indicates the players, Kay Johnson, Conrad Nagel and Charles Bickford have made a favorable impression.

As happened before there was a mild attempt to boo the film, but anything like a disturbance was quickly hushed by the protests of an interested audience.

Raycol Liquidates

London, Jan. 27.

The Raycol company, formed to exploit a color process, is to be voluntarily liquidated.

Its patent rights are to be purchased by Raycol British Corp., headed by Maurice Elvey, a subsidiary.

"Bride" is S.R.O.

Buenos Aires, Jan. 27.

United Artists released "The Lottery Bride" here at the weekend, ignoring bad weather conditions. Heat was extreme and there was rain.

In spite of the handicap the picture did standing room trade Saturday and Sunday at the Astral.

METRO FRAMES COMBINE OF FRENCH EXPLOITERS

Paris, Jan. 27.

Increasing importance of Paris and France as a factor in International film trade has induced Metro to make several new French alliances.

Laudy Lawrence, Metro's chief in Europe, has taken the initiative in engineering a local bill posting combine under the trade title of the Consortium Cinematographique. It will include in its active membership nearly all the French picture interests except Natan and Haik.

Lawrence will function as one of the directors of the Consortium which will be under the physical operation of a local advertising agency named l'Avenir Publicite.

At the same time Metro is cooperating with the government-subsidized railways which will produce a series of provincial scenic pictures designed for foreign circulation in an effort to attract tourists from all over the world.

MUSAPHIA'S RIGHTS ON 2 COLOR PROCESSES

Hollywood, Jan. 27.

George Musaphia, London color producer, Monday (26) acquired full European rights to the Duchrome system of color film manufacture similar to the rights held here by Dupont. Producer also obtained the European rights to Vitacolor, held in this country by Consolidated.

Returning soon to England, where a laboratory is now being built at Elstree, Musaphia intends launching color production with both processes on a cut price figure similar to the Consolidated plan here. He expects to start home by the end of the week.

Milan Fans Go Strong For One British Picture

Milan, Jan. 27.

British International's "The Love Flame," is a great success at the newly wired Reale cinema.

Story, with its tragic finish, is particularly to the taste of the Latins and the acting of the Oriental star, Anna May Wong, is a great draw.

Picture is run without dialog, but with synchronized score. Smart bit of show framing puts an uproarous Disney animated cartoon into the supporting program, furnishing a contrasting laugh for the tragic feature story.

"Ingagi" South American Hit After Turn-Down

Buenos Aires, Jan. 27.

"Ingagi" is a smash at the Metropol theatre in spite of a panning by local reviewers. House has been packed for a month with the fans in a scramble for tickets. Metropol wants to hold the feature a second month but Samuels, who brought the feature, has refused extension.

Joke of the incident is that the film was peddled to all the distributors and showmen in South America and unanimously turned down.

Bailiffs Seek But Can't Find Prints of WB Films

Berlin, Jan. 27.

The fight against Warner's "Beggar's Opera" continues. By a court decision, the bailiff last week visited the offices of Nerofilm, WB's German subsidiary, but was unable to take possession of the prints because Manager Nebenzahl pleaded ignorance as to their whereabouts.

Court order is that the bailiff hold the negative and prints until the suit started by Kurt Weill, composer, is settle one way or the other.

Milan Likes Revue

Milan, Jan. 27.

Paramount found another b.o. crasher for the San Carlo Cinema in "Paramount On Parade." Chevalier was the special draw. Italians figure that Maurice can't do anything wrong.

Coloring was well received and the missing dialog was not even noticed. House was unusually full, and picture looks like doing exceptionally well.

Pannings

Newspaper correspondents who visit Hollywood frequently return to their home cities, to sensationalize their trip for local fame or dough, by panning Hollywood.

This most often occurs with foreign correspondents.

Latest reported is now serially appearing in a Paris daily. It's very vicious.

CABINET QUITS ON FILM RAZZ

Paris, Jan. 27.

Startling revelation of the influence of the screen on politics came with the resignation of the Steeg cabinet, upon the turning of a small parliamentary majority into an actual minority, and all due to a newsreel clip.

Steeg made a brief speech before camera and microphone outlining his political views. The clip was broadcast in one of the news services.

It was razzed all over the country and in several instances incited audience disorder. Such demonstrations came to the attention of the party leaders and was regarded as so unanswerable an index of popular sentiment that a new situation was sreated in the parliamentary balance of power.

With such proof of Steeg's political unpopularity, his followers fell away from him and the collapse of the cabinet followed.

SIERRA ON SPANISH

Supervisor at Metro on Coast is Playwright

Martinez Sierra, Spanish playwright, now on the coast under contract to Metro, is shortly slated for the post of supervisor of Spanish productions on the Culver City lot.

Sierra authored "Cradle Song" done in English on this side by Eva Le Gallienne's Civic Repertory Co.

M-G ITS OWN RENTER IN SO. AFRICAN FIELD

Capetown, Jan. 27.

M-G-M has registered Metro-Goldwyn Mayer, South Africa, Ltd., with headquarters in Johannesburg. Carl J. Sonin is African director and Jack Hyman, manager. Object is to handle rental of its own product.

The showmen are confident of making the venture pay, but skepticism is rife here on the venture for the reason that exhibitors are tied up with contracts for African Theatres and Kinemas, Ltd. It is a great question whether there are enough independent exhibitors outside to make this territory pay for a new interest.

Soviets Too Boisterous, Vienna Off Russian Films

Vienna, Jan. 27.

As the result of a violent conflict between a group of communists and film exhibitors, the latter have put down the bars on Soviet pictures and say they will not even look at them in the future.

Trouble started at the trade showing of "Blue Express," in which Chinese children are shown being kidnapped and carried off trains for slave work in factories. Parents intervene and a bloody battle takes place between them and the whites who run the factories.

Although it was supposed to be purely a trade showing, a mob of young Communists were present and started a demonstration for the Soviets while the picture was being run. When the exhibs in the audience ordered silence, a fight ensued, with police having to intercede.

GARBO'S HOLLAND DEBUT

The Hague, Jan. 27.

First Greta Garbo pictures in this territory is "Anna Christie" (M-G). It is showing simultaneously at the City and Odeon theatres.

Tobis 'Forbidden Countries' Must Sooner or Later Apply to U. S. Co.'s On Readjustment of Sound Problem

American electrics are biding their time for European theatre areas, now barred to them by the Paris talker patent treaty, to open of their own accord. Fully 2,000 houses in Germany alone can afford American wiring for sound, it is pointed out in New York circles. This means a future installation market running into over $6,000,000.

Squawks from German exhibitors against foreign-made sound equipment, which is forced upon them according to the terms of the pact, are being heard with interest by the local electrics. Surveys quietly made by various of the American talker manufacturers satisfy them, vouch insiders, that Tobis, the German which instigated the foreign fuss and American lock-out through the German courts, is far under American standards in workmanship and audience satisfaction.

Western Electric already has 188 of its installations in the "forbidden countries." These were contracted before the Paris treaty became effective.

Ingress of American mechanics in German theatres would be a big lever toward settling the entire problem abroad, still the greatest, it is conceded among producers, that has ever confronted the American industry.

VIENNA-PARIS TIE-UP

Sasha Films and Gaumont Are Negotiating as Allies

Paris, Jan. 27.

International production tie-ups are developing all along the line on the Continent.

Newest proposal is for an alliance on the production end between the Sasha company of Vienna and the Gaumont - Aubert - Franco combination in France.

Negotiations are actively on with nothing so far indicated as to the outcome.

2-TONGUE DOUBLE DECK SURE-SEATER IN PARIS

Paris, Jan. 27.

The success of a scheme of showing French and German versions of the same picture simultaneously at the Ursulines theatre here has inspired a little coterie of Americans to attempt the same idea for French and American versions.

The fashionable little Palace club near the Etoile, is being remodelled to serve as a double-deck cinema on the sure-seater order, with the same picture being shown on one floor in English and on another floor in French.

Experiment will start in February, the initial attraction being First National's "Sally." Venture was promoted by Edward Bacot and Frederick Blow, two Americans interested in the automobile business and residing in Paris.

Dubbing Stirs French Actors' Union to Protest

Paris, Jan. 27.

The Actors Union is co-operating with the native producers in attempting to check producing of dubbed versions which, it is feared, could easily swamp the market.

The Union has published a decree forbidding native players to participate in the dubbing process by which pictures in other tongues are fitted with French dialog.

Too Realistic Screen Effect Causes Panic

Vienna, Jan. 27.

An American film, the thrill of which is a picture of a railway locomotive rushing head on toward the audience, proved so realistic that it caused a panic when it was shown before a crowd of Rumanian peasants in the village of Gecrovesti.

It was the first time they had ever seen anything of the kind and the first time many of them had even seen a locomotive. In the rush from the place, 12 persons were injured. Travelling showman who gave the exhibition found it advisible to pack up his apparatus during the night and fade.

Egypt Likes Soviets

Cairo, Jan. 27.

Two Russian attractions are doing extremely well in this territory.

The Russian film talker, "Troika," at the Cameo, is a substantial success, while the Russian troup called Udalai is the biggest kind of a hit at the local Perroquet.

French talker "La Tendresse," has now gone into second runs, being current at the Empire.

Egyptian Good Will

Cairo, Jan. 27.

Film theatre business in Egypt is prospering despite the general depression and is making a gesture toward winning good will by setting aside a portion of earnings for the aid of unemployment.

Cameo Theatre has made known that it will allot 1% of its gross takings to go to various benevolent societies which charge themselves to the relief of distress.

ANTI-DRUG FILM

World Court Now Offers Prize for Scenario—Is Second Contest

Geneva, Jan. 27.

By formal action the League of Nations has invoked the aid of the screen in its campaign against the drug traffic.

Following a meeting of the Council, details were published calling for an award for the best film scenario dealing with the problem of habit forming drug control. A similar idea is being used for pacifistic purposes.

SEEK EQUITABLE TERMS FOR BRITISH EXHIBS

London, Jan. 27.

Cinematograph Exhibitors' and the Distributors' Associations are holding a meeting later today (Tuesday) to discuss the position of the smaller exhibitors.

The independents declare that charges for film rentals varying from 25 to 50 per cent are choking independents to death and they propose an even charge for all films.

Distributors entirely disagree with any such suggestion, on the ground that no two pictures are alike in cost and pictures that cost more are worth more in rentals. However, they express themselves as willing to consider each indie on his merits in fixing rates.

"Quiet's" British Award

London, Jan. 27.

The British Faculty of Arts has awarded a gold medal to "All Quiet on the Western Front" (U), as the best film. of 1930.

Leicester Sq. Rumors

London, Jan. 27.

Reported sale of the new Leicester Square theatre to Gaumont British is unfounded. Story was the company would take possession next month.

Truth of the matter is that British Gaumont now has its hands full in obtaining suitable film material for its five West End houses. However, if the property were offered at a bargain company would probably take it as an investment.

R-K-O HOOK-UP

Buenos Aires, Jan. 27.

R-K-O Pictures has made a hookup for distribution in this territory through the Sociedad Generale.

The arrangement covers this season at least.

Warners Grind Good Wk.-End, $5,000; Bow Film at Par Dove to $54,000; Forced Holdovers—New $2 Films

Batch of new $2 pictures coming along, led by "Cimarron," which opened at the Globe, reverting it from grind to high admission scale, Monday (26). "City Lights," Chaplin's silent, is next, Feb. 1, at the Cohan, which also abandons grind. Two days later "Trader Horn" relieves "New Moon" at the Astor.

Other than the color the new changes provide, Broadway picture houses are going as gray on their grosses as they were before Christmas. Not an outstander on the entire street last week, except the expected holdover of "Little Caesar," at the Strand.

It got $45,300, about $6,000 under the second record week established by Chaplin's old silent, "Circus."

Roxy and Paramount went under with "Once A Sinner" and "No Limit," respectively. Despite publicity brought on by the trial the Bow picture culled only $54,000, while "Gang Buster," over this week end at the Par, took in $37,200. The Fox house dove to $71,000. Capitol got a modern fair $75,600 and decided to hold-over "Reducing."

No heavy patronage experienced in the other houses, where there are more instances of forced holdovers. "Beau Ideal" is one getting but $24,500 in its first Mayfair week. "One Heavenly Night" closed its 2nd week with $20,900, followed by "Fighting Caravans," which made an unpropitious start, garnering $14,500 over the week-end, including a $5 opening performance. At the Rivoli "Bat Whispers" took $36,900 in its first week on the wide screen which, while good money, not indicative of lengthy run. Past week-end bore this out with $10,200.

$2 Grosses

In the established $2 houses "Reaching for the Moon" went a thousand over the previous week with $18,100 proving itself the healthiest in its class. "Devil to Pay," at the Gaiety, and "New Moon," at the Astor, were both slightly under $12,000.

Warner theatre's new grind policy opened Saturday (24) with $5,000 week-end for "Going Wild" indicates advisability of the move.

First full week of "Illicit" at the Winter Garden totalled $31,800.

Estimates for Last Week

Astor — "New Moon" (M-G) (1,120; $1-$2) (5th week). Slipping, but not badly, at $11,600. "Trader Horn" debuts at $2 scale Feb. 3.

Capitol — "Reducing" (M-G) (4,620; 25-85-$1.50) (2d week). Good first week with $75,600; sufficiently sustained to put faith in hold-over returns.

Criterion—"Reaching For Moon" (UA) (800; $1-$2) (5th week). Excellent for this time in run. Building over earlier weeks with $18,100.

Cohan—"How He Lied to Her Husband" (BIP) (1,137; 25-50-75) (2d week). Shaw's name attracts some but disappointment inside. Britishers are quitting Feb. 1 when Chaplin's "City Lights" turns the house back to $2 scale.

Central — "Dangerous Love" (Superior) (916; 50-75) (2d week). Still getting buy from stenogs but not doing much more than paying rent.

Globe — "Man From Chicago" (BIP) (1,065; 25-50-75). "Cimarron" opened Monday (26) with advance sale. Admissions at night topped at $1.50. Good reviews Tuesday. House until now has been on grind for some months. Thing last week got only $11,000.

Gaiety — "Devil to Pay" (UA) (800; $1-$2) (6th week). Relaxing at $11,800 but fair in view of age of run.

Mayfair — "Beau Ideal" (Radio) (2,200; 40-$1) (2d week). Revealed as not hold-over picture with $24,500 for first week.

Paramount — "No Limit" (Par) (3,664; 65-85-$1). Clara Bow, despite all the front pages, took dive with only $54,000, very close to house low. "Gang Buster" got $37,200 over three-day week-end.

Rialto — "One Heavenly Night" (UA) (2,000; 40-65-85-$1). Down to $20,900 in 2d week and out. "Fighting Caravans" (Par). Made poor entrance over past week-end with just $14,500 including takings of a five dollar opening.

Rivoli — "Bat Whispers" (UA) (2,200; 40-65-85-$1) (2d week). On wide screen and given $36,900 for first full week. Last Saturday and Sunday business just so-so at $10,200.

Roxy — "Once a Sinner" (Fox) (6,200; 50-75-$1.50). Under bread money at $71,000. Worst since before Christmas and $25,000 under previous week, which was hold-over's take.

Strand — "Little Caesar" (FN) (2,900; 25-50-75) (3d week. Certain now for 4th week. Closed 2d with $45,300; excellent Strand money, although dropping behind Chaplin's record "Circus" there for same time by $5,300.

Warners — "Going Wild" (WB) (1,100; 50-75). Did $5,000 on Saturday and Sunday, when house went from $2 to present grind. Indications at these figures are that it will be held over.

Winter Garden — "Illicit" (WB) (1,418; 35-85-$1) (2d week). Well above deadline and okay first full week at $31,800.

Exploitation Heavy in P'tland Helped Last Wk.; Par High with $13,500

Portland, Ore., Jan. 27.
(Drawing pop, 400,000)

Big exploitation plug of most houses last week was s. a. angle. Exceptions were "Devil to Pay," doing strong at the United Artists, and "Man Who Came Back," fair at the Fox-Broadway.

Paramount plugged s. a. angle of "Part Time Wife" and got away for average week, with gross boosted by F. & M. stage show.

Orpheum clicked with "Free Love," chiefly due to major institutional exploitation. House is pushing that type of exploitation hard.

Players Club of Seattle had two-day stand of road show, "Arms and the Man," at the Studio, but failed to prove opposish.

Estimates for Last Week

Broadway (Parker-Fox) (2,000; 25-60)—"Man Who Came Back" Fox), fair. $12,000; good enough.

Paramount (Parker-Fox) (3,500; 25-60—"Part Time Wife" (Fox), fair. Helped by F. & M. stage show, "Society Circus." $13,500; good.

Orpheum (R-K-O) (2,000; 25-60) —"Free Love." Big exploitation put it over. $12,200; okay.

United Artists (Parker-Fox) (1,200; 25-60)—"Devil to Pay" (UA). $11,000; good.

Rialto (Parker-Fox) (2,000; 25-50) —"Oh for a Man" (Par), program comedy, fair. $2,500; bad.

Music Box (Hamrick) (2,000; 25-50)—"Command to Love" (WB) registered okay, but did only fairly. $4.800; fair.

Dufwin (Dufwin Co.) (1,400; 25-60)—Dufwin legit stock without guest star, had "Fine Clothes." Good enough at lower night prices. $5,000; steady.

Team Holds Up Palace, Cincy, to $25,800, but 'Sunny' Sour at $10,000

Cincinnati, Jan. 27.
(Drawing Population, 700,000)
Weather: Mostly Fair

Show shoppers with an eye to buying names making the first run rounds last week recognized no one but El Brendel and the Gaynor-Farrell combo. Talker skippers generally met murky going.

Albee continues to angle for radio hounds via WLW Sunday nights, with part of the bill etherized. Helping, according to Mgr. Sommers.

Estimates for Last Week

Albee (R-K-O) (3,300; 35-75). "Fast and Loose" (Par), Vaude. Chic Sale none too forte where they sell tickets. Flicker cast mystery to fans; $22,500; down.

Lyric (R-K-O) (1,400; 30-50), "Just Imagine" (Fox). Looked like land rush after two weeks of "Blue Angel." Everyone satisfied, with $15,800. Brendel's best personal click here.

Palace (R-K-O) (2,700; 30-50), "Mar. Who Came Back" (Fox). Critical disinterestedness failed to worry mob or management. Solid at $25,800.

Capitol (R-K-O) (2,000; 30-50), "Sunny" (FN). Past fortnight biz would seem plug for that Paul Tremaine air themer, "Lonely Acres." Marilyn came and went, and the b.o. rippled weak $10,000. Sour enough for Heinz.

Keith's (Lisbon) (1,600; 30-50), "Sinner's Holiday" (WB). Crooks a stimulant here. Up with $6,500. Stream of similarly themed films bringing a flap gang; worthy perusal of a Freud, but oke for biz.

Strand (R-K-O) (1,350; 25-40), "Danger Lights" (Radio). Calm but normal with $5,500.

Family (R-K-O) (1,140; 25-40), "See America Thirst" (U) and "Silent Enemy" (Par). Split week. Above house product average lifted gross to $4,200. Some improvement.

PULLING POWER

Newspaper publicity about important society affairs, featuring the orchestra, certainly indicates that the engagement of an outstanding attraction is expected to draw additional patronage.

MEYER DAVIS' ORCHESTRA was plenty publicized in all newspaper releases about the CHARITY BALL held in New York at the Ritz Carlton, January twentieth.

Mastbaum Holds At $50,000 on Stage Name Draw

Philadelphia, Jan. 27.

Business dropped another notch in the downtown houses last week. Majority of theatres reported drops of from $1,000 to $8,000.

Steady attendance at the Mastbaum was undoubtedly due to the presence of Ted Lewis. Rapidly diminishing trade at Keith's, where "No Limit" was the feature, was credited to the publicity for Clara Bow.

Mastbaum is understood going headliners on stage bills, at least for a month or so. Ted Lewis was the first, and Irene Franklin and Lita Grey Chaplin are the next two in line. As for the Bow situation, last week afforded an example of what poor publicity can do. Clara's following has been dropping off here of late, but with the De Boe trial starting, business for "No Limit" skidded and doubtful if gross hit $13,500, poorest house has had this season.

Several pictures were completing extended engagements so the general drop was not so surprising. "Little Caesar," for example, slid to $16,000 in its third and final week at the Stanley, but that looked sweet under the circumstances. Picture was big here and moved down to the Karlton immediately on completing the Stanley run. "Devil to Pay" got a scant $15,000, nothing startling considering the corking notices, in its second week at the Boyd. "One Heavenly Night" started with a rush at the Stanton, but didn't hold the pace. "Viennese Nights" wound up a bad two and a half weeks' engagement at the Aldine. House went dark Saturday night and may stay closed.

Earle got between $19,000 and $20,000, which was a tribute to the steadiness of this theatre's clientele and draw of the stage show. Picture, "The Lottery Bride," got some bad pans. The Karlton was not so forte with "Tol'able David," but the other Little Chestnut street house, the Arcadia, had a fine week with "Tom Sawyer" for $5,500. The Fox collected $25,000, about two or three grand under recent average, with "Only Saps Work," a picture that got good notices, and the usual stage show. Figured likely that this house will have to show some names in order to match Mastbaum's stage show bookings.

Estimates for Last Week

Mastbaum (4,800; 35-50-75) "Once a Sinner" (Fox). Lukewarm to adverse notices but Ted Lewis' band on stage show helped to such an extent that gross was $50,000.

Stanley (3,700; 35-50-75) "Little Caesar" (FN). Third and final week for highly successful gang picture; $16,000, good for length of stay. Moved to Karlton this week.

Fox (3,000; 35-50-75) "Only Saps Work" (Par). Critics liked and chances looked good, but trade was disappointing; only $25,000 or a little under.

Keith's (1,800; 35-50-75) "No Limit" (Par). Publicity of Bow-DeVoe trial had noticeable effect on business; attendence dropped suddenly to around $13,500.

Boyd (2,400; 35-50-75) "Devil to Pay" (UA). Around $15,000 in second and final week; not so startling considering fine notices and lively start.

Stanton (1,700; 25-65) "One Heavenly Night" (UA). Got $14,000 first week; represents a fine start but inability to hold original pace.

Aldine (1,500; $1.50) "Viennese Nights (WB). Ended two and a half weeks stay that was bad throughout; last week way down and house closed indefinitely Saturday night.

Earle (2,000; 25-65) "Lottery Bride" (UA). Pictures meant nothing but stage show and constancy of clientele of this house held business up around $20,000.

Karlton (1,000; 50) "Tolable David" (Col). Not so forte; $4,000.

Arcadia (600; 50) "Tom Sawyer" (Par). Moved here from Keith's; very good at $5,500 and held for another half week.

Stock Burlesque and Films

Pan's, K. C., Starts It—Got $11,200 First Week—Very Good

Kansas City, Jan. 27.

With a picture, "Free Love," together with vaude, the Mainstreet led the parade last week.

Loew's Midland was next with "Man Who Came Back." Newman did not fare so well with "Blue Angel." Publix other house, Royal, had "Rivers End," in which Evalyn Knapp, local girl, appears in her first prominent role. It was a nice break.

Fox Friendly Theatres, a dozen big suburbans, celebrated their first anniversary under Fox, and, with strong pictures, did profitable business. Since the Fox houses have been carrying the label, Friendly Theatres, the Dickinson houses have been tagged "Dickinson Quality Theatres."

Estimates for Last Week

Loew's Midland—"Man Who Came Back" (Fox) (4,000; 25-50). Gaynor-Farrell combination meant box office. Opened strong and held up nicely. $19,400.

Mainstreet—"Free Love" (U) (3,200; 25-35-50-60). This picturization of stage play, "Half-Gods," called dandy picture. Vaude very best in weeks. $20,500.

Newman—"Blue Angel" (Par) (1,890; 25-35-50-60). Marlene Dietrich started following in "Morocco," and management did not want her to grow cold. Publicity carried "Welcome Back" lines, and the lobby display was as hot as when the other picture was shown. Dialog in this German-made rather hard to understand at times, as English is pretty guttural. $12,200.

Royal—"Rivers End" (WB) (840; 25-35-50). Evelyn Knapp, short time ago a Kansas City high school girl, has leading feminine role. $4,000.

Pantages—"What a Man" (2,200; 25-50). First week with stock burlesk and first-run pictures. Screen comedy feature fitted in well. Stage show with standard burlesque comics, etc., and some matter dangerously close to the extreme blue appeared to please, but Manager Charnisky says it will be carefully censored in the future. New policy provides for a regular Saturday midnite, with $1 admission. $11,200, very good.

'Part Time Wife'—'Free Love' Race in Seattle, $11,700 and $11,200

Seattle, Jan. 27.
(Drawing Population, 450,000)
Weather: Rainy

Nothing hot past week in b. o. receipts or attractions, with good program pictures prevalent.

The Jenny Lind picture, at the Fox, attracted much attention and good at b. o. However, this house has hard time getting the mob to go after 7 p. m., due to price doubling at that time, jumping from 25c to 50c. Result—lines form just prior to seven. Then slacks.

Paramount had another good week, with "Es Spanola" unit heavily billed, and "Part Time Wife" the warm spot. Second week of "Man Who Came Back" eased at Fifth. Horton helped at the Hamrick Blue Mouse in "Once a Gentleman." Colman finished fairly strong in final week of "Devil to Pay." Orpheum had some extra local ballyhoo over "Free Love." It aroused interest and did well. Liberty hit a good pace with "Reno," playing up the Vanderbilt angle of authorship.

Estimates for Last Week

Paramount (Fox) (3,106; 25-35-50)—"Part Time Wife" (Fox). Oke picture with lots of hot spots. "Espanola" F. & M. idea lavish, colful and peppy with Hermie King, m.c. $11,700; light.

5th Ave. (Fox) (2,500; 25-50)—"Man Who Came Back" (Fox). 2d week and keen interest in both stars. $7,800; poor.

Fox (2,500; 25-50) — "Lady's Morals" (MGM). Called "Jenny Lind" except in this division, but nothing gained by name change. $8,600; fair.

Blue Mouse (Hamrick) (900; 25-50)—"Once a Gentleman" (WB). $4,200; fair. Set for run, but out after fair week.

Music Box (Hamrick) (1,000; 25-50)—"Devil to Pay" (UA). 2d week and held up. $6,200; big and held over.

Liberty (Jensen-vonHerbeg) (2,000; 15-30)—"Reno" (Suno). Very good biz. Especially mats, due to nearness to public markets. $5,100; good.

Orpheum (RKO) (2,700; 25-60)—"Free Love" (U). Essay contest in newspapers contrived some extra interest. $11,200; fair.

NEW HAVEN KNOWS YALE'S B. O. MEANING

New Haven, Jan. 27.
(Draw. Pop. 300,000)
Weather, favorable

Fox-Poli came through with a leader for 2d successive week. "Man Who Came Back" turned them away first half and held up till end of week.

Local houses now having an opportunity to gauge patronage they get from Yale. With students out of town grosses run under $50,000 weekly. Boys back from Xmas vacation raised the average to $52,000-$53,000 weekly.

Estimates for Last Week

Paramount (Publix) (2,353; 65)—"Gang Buster" and Publix unit. Got $14,100.

Fox-Poli (Fox) (3,040; 65)—"Man Who Came Back." F. & M. Idea on stage. $21,500, best news treasurer has had in long while.

College (Fox) (1,565; 50)—"Her Man." Good picture but moderate draw at $5,300.

Roger Sherman (WB) (2,200; 60) —"One Heavenly Night." Considering competition, $6,000 good figure for unknown's first film.

Bijou (Fox) (1,536; 50)—"Men on Call" and "Fast and Loose" very light at $3,500.

Louisville Nat'l at $16,500 On Local Radio Draw

Louisville, Jan. 27.
(Drawing Population, 500,000)
Weather: Freezing

Jack Turner, WHAS radio favorite, is credited with lifting the gross at the National to $16,500. Date was billed as the first in a series of personal appearances by the broadcaster in Kentucky and southern Indiana.

"Man Who Came Back," a hold-over at the Strand, did around $5,600, which wasn't such a drop. Outside of "The Bat Whispers," at the State, other films didn't mean much.

Estimates for Last Week

Alamo (4th Ave.) (1,100; 15-25-40), "Part Time Wife" (Fox). Mild, but about right for clientele; $4,700, good.

Brown (Brown) (1,509; 15-25-40), "The Royal Bed" (Radio). Fair biz, $4,200.

Mary Anderson (R-K-O) (1,387; 30-50), "Naughty Flirt" (FN). Alice White remains at a standstill; $3,100, less than recent takes.

National (Bass) (2,300; 15-25-40-50-60), "The Sea Bat" (Fox) and F. & M. unit. Jack Turner, local radio celeb, in personal appearances; best entertainment in town last week; Turner radio lad the draw; best in months, $16,500.

Rialto (R-K-O) (2,940; 30-50), "Mother's Cry" (WB). Light; $4,100.

State (Loew) (3,252; 35-50), "The Bat Whispers" (UA). Mystery yarn okay, $11,800.

Strand (4th Ave.) (1,865; 35-50), "Man Who Came Back" (Fox). Second week and held up well; $5,600.

Levine's 6 Features

Hollywood, Jan. 27.

Nat Levine, producing serials for Mascot Pictures the past six years, will make a series of six features this year.

All will be thriller dramas. Production will be at Tec Art studios.

Paton Megs Again

Hollywood, Jan. 27

Stuart Paton has been engaged by Webb-Douglas Productions to direct "Air Patrol" for Sono-Art.

Story is based on airplane rum running.

Davis' 1st Vaudfilm Wk., Nice $10,300

Handicapped by Lightweight Film and Headliner—"Code" Best Draw in Ptsbgh.

Pittsburgh, Jan. 27.
(Drawing Population, 1,000,000)
Weather: snow and cold

Snowstorm early part of last week, giving fans and picture houses the shivers. Big grosses of week-end dissipated with arrival of cold blast.

Warner pulled "Boudoir Diplomat" in three days after ex "Command to Love" got but $1,800 in that period, shooting in "Criminal Code" Monday, three days ahead of schedule. Prison picture got off to flying start and with rave notices garnered a neat $14,000 for first full week, best this site has seen in months. Holds over. "Little Caesar" tumbled at Stanley after big opening to average $25,500, while Penn dipped, too, but not as much, with "The Man Who Came Back" and ended up strong at $27,600.

"Fast and Loose" light at both Fulton and Sheridan Square, while "Along Came Youth" continued to make the Aldine look like a hunting ground for deer.

In first week with vaude and pictures, Davis did well at $10,300 and no indication of whether policy will stick. Weak headliner and weak picture, "East Is West" day and date, eased along to under $10,000 although Harris, also with vaudfilm, felt opposition for Davis only a block away and dipped to around $4,600.

Estimates for Last Week

Aldine — (Loew's (1,900; 35-50) "Along Came Youth" (Par), another Buddy Rogers cluck, and took it on the chin at $4,300. This site has been getting the lightweights lately.

Davis—(W.B.) (1,850; 25-35-50). Inauguration of vaudfilm policy, with "East Is West" (U). Lita Grey Chaplin headlining on stage got great opening as result of big splurge, but quickly settled down and wound up with fairly good $10,300. Must do better and probably will with bigger names.

Enright—(W.B.) (3,750; 25-35-60). "East Is West" (U) not so hot here either at under $10,000. Dick Powell, m.c., on sick list and absence may have accounted for some of the drop.

Harris—(W.B.) (1,800; 10-20-30-40). This vaudfilm house felt the Davis block and half away. "She Got What She Wanted" and five acts on stage couldn't do it. Down to $4,600. New policy soon for this house likely if Davis clicks.

Fulton — (Shea-Benham) (1,750; 10-15-25-35-50) "Fast and Loose" (Par). With no cast names and weak picture, gave this house probably worst week since opening; $4,000.

Penn—(Loew's-U.A.) (3,300; 25-35-60-75) "Man Who Came Back" (Fox). Off to big start, result of Gaynor-Farrell return, but eased off quickly and then came back strong to $27,600. Cricks spanked this one soundly and the snowstorm didn't help either.

Sheridan Sq.—(R-K-O) (1,400; 15-25-35-50) "Fast and Loose" (Par). Day and date downtown and way off, too, at $3,100.

Stanley—(W.B) (3,600; 25-35-60) "Little Caesar" (F.N.). Somewhat of disappointment after b. o. reports from other sections. Off to tremendous start, but also slipped, ending up with only fair $25,500.

Warner—(W.B) (2,000; 25-35-60) "Criminal Code" (Col.). Only real click in town last week and smash at $14,000 in first full week. Opened cold, three days ahead of regularly scheduled opening when "Boudoir Diplomat" (U) was yanked in three days and starving at $1,800. First time around here that such an action has ever been taken in a first-run house.

Col. Goes Noiseless

Hollywood, Jan. 27

First studio in the so-called indie classification to go for new noiseless recording is Columbia. Firm has signed with Erpi for its equipment.

Columbia now has six sound stages on its lot and the new recording apparatus will go in immediately.

D. B. & H. at Fox April 1 After UA "Impulse"

Hollywood, Jan. 27

Upon completing "Obey That Impulse" for UA, De Sylva, Brown Henderson go to Fox for their second at this studio.

They hold contracts calling for two at UA and four at Fox. Next UA picture is set to start September 1, with the final two Fox productions following.

SHIPYARDS RESUMING

Tacoma Had Ordinary Week—B'way Got $7,900

Tacoma, Jan. 27.
(Drawing Population, 125,000)
Weather: Rainy

Sluggishness marked the past week. Rumor of Todd ship yards to resume soon, puts good undertow to this seaport.

Otherwise conditions just so so, but looking up.

Estimates for Last Week

Broadway (Fox) (1,500; 25-35-50) —"Along Came Love" (Par). Title somehow didn't take on much b. o. drag. $7,900; good.

Orpheum (RKO) (1,500; 25-35-50) —"Free Love" (U). This "Love" had little more kick in it. Half of week given to good vaude. $5,800; good.

Blue Mouse (Hamrick) (650; 25-50)—"Once a Gentleman" (WB). In the bag here. But late going has been tough in Tacoma for most. $3,000 for 9 days.

'FATHER' UNDER USUAL IN PROVIDENCE, $18,500

Providence, Jan. 27.
Drawing Population 315,000)
Weather: Cold and snow

Skids on everything in town last week. At some stands the grosses measured lower than the zero weather, and that was going some. Film fare fairly good all around, but apparently all Providence stuck pretty close to home.

"Cohans-Kellys in Africa," at the R-K-O Victory, and "Bachelor Father," at Loew's State, only had anything that looked like a decent week.

Estimates for Last Week

R-K-O Albee (2,500; 15-50)—"Royal Bed" (Radio). Picture just another smart comedy-drama that proved too high-toned for mill hands in this burg. Only four days and pulled out for "Beau Ideal." Just fair at $6,000.

Loew's State (3,500; 20-50)—"Bachelor Father" (M-G-M. $18,500 gross reported by house about average biz for Marion Davies here. Usually around $21,000 every week at this stand, but off with the Davies picture.

R-K-O Victory (1,600; 15-50)—"Cohens and Kellys in Africa" (U). Apparently fans went for comedy. $10,000 reported well over average.

Paramount (2,200; 15-50)—"Passion Flower" (M-G-M). Started off okay because of plenty draw names, but mouth-to-mouth criticism of flukey plot sort of put house in slump. Slightly over $11,500. Fair.

Majestic (Fay) (2,200; 15-50)—"Lightnin'" (Fox). Plenty of build-up for Will Rogers, but despite plugging got but slightly over $11,800. Fair.

Fay's (1,600; 15-50)—"Part Time Wife" (Fox). Vaude. So-so at $7,000.

DARMOUR DUE ON COAST

Hollywood, Jan. 27.

Larry Darmour arrives here Wednesday (28) with Joseph Schnitzer, president of Radio Pictures, after six weeks in New York. Darmour will resume production of independent shorts for Radio and features for state right release.

'REDUCING' $25,000 FOR SAENGER'S BEST IN YR.

New Orleans, Jan. 27.
(Drawing Population, 500,000)

"Reducing" was the high light last week. Dressler-Moran ran up gross of $25,000 at the Saenger to establish a record for the past year.

State had the poorest week in its history with the smart "Royal Family of Broadway." Subtle picture was lost on mass clientele, and with "Reducing" clicking it additionally muffed.

Estimates for Last Week

Saenger (3,568-65), "Reducing" (M-G). Best in a year at $25,000.

Loew's State (3,218-60), "Royal Family" (Par). Too smart for the natives; record low at $9,000.

Orpheum (2,400; 60), "Criminal Code" (Col). Blossom Seeley on stage and combo good for splendid $15,000.

Strand (1,806; 50), "Kismet" (WB). Did nicely for $4,100.

Tudor (800; 50), "Part Time Wife" (Fox). Poor with $2,400.

Par Tops Mich. By $400—Fox at $53,100 in Det.

Detroit, Jan. 27.

Fox theatre was the center of most of the activity this week where Gaynor and Farrell drew $53,100 and the picture, "The Man Who Came Back," was held a second week.

"Reducing" drew about as expected and was also held over. "The Lash" and Blackstone, in person, did nothing at the Michigan with poor exploitation given as the cause. "Free Love," with its box-office title, made money at the Downtown.

Estimates for Last Week

Michigan—"The Lash" (FN) (4,045; 35-50-75). Blackstone in person as the stage attraction and not exploited enough to overcome the weakness of the feature; poor at $32,500.

Fox — "Man Who Came Back" (Fox) (5,100; 15-25-50). Reunion of Gaynor and Farrell sold as such; names are plenty b. o. in this city and attendance records broken again; holdover although second week always a gamble in large house like this; did $53,100.

Fisher—"The Gang Buster" (Par) (2,300; 35-50-75). Jack Oakie in this picture deemed too weak for Michigan but okay for semi-neighborhood house; played to fair $17,300.

R-K-O Downtown—"Free Love" (U) (2,700; 15-25-50). Box office title and well liked picture made profit in low nut house; about $18,000 very good.

United Artists—"The Bat Whispers" (UA) (3,300; 35-50-75-90). Class trade noticeably absent with this picture; second week meant milking it; poor on $8,100.

Paramount — "Reducing" (M-G) (3,000; 35-50-75). Marie Dressler fans, and there are plenty of them, will give this one about three weeks; first week very satisfactory at $32,900.

State—"Little Caesar" (FN) (3,000; 15-25-50). Gang picture lasted two weeks in weekly change house at low scale; second week $8,900 and out; picture was poorly handled here.

Fox, B'klyn, Leads at $47,800

Strand High with "Caesar" at $34,000—Two Films Hold Over

Brooklyn, Jan. 27.

That red-haired local gal, Clara Bow, who crashed the front pages with the showing of her latest flicker, "No Limit," at the Par here, took a nose dive as far as the b. o. was concerned. Only $42,600 for the week, sure weak for this house. Also Rudy Vallee's farewell week and his departure was luke-warm.

Strand had a strenuous time handling the crowds daily for "Little Caesar." House opened at 9 a. m. and kept grinding until midnight. Held over.

Albee got good response to "Criminal Code." Vaude here okay. Loew's Met with dull film, "Passion Flower," and vaude.

Fox drew well. Had "Man Who Came Back" and stage show. Held over.

Estimates for Last Week

Paramount—"No Limit" (Par) (4,000; 35-50-75). Unfortunate break for Clara Bow in dailies may have had something to do with low gross at Par. Generally this local damsel is good b. o. Rudy Vallee crooned temporary farewell; $42,600; not so good.

Strand — "Little Caesar" (FN) (2,800; 25-35-50-60-75). Excellent. Edward Robinson in person one night. 2d week now. $34,000.

Fox—"Man Who Came Back" (Fox) (4,000; 35-40-50-60-75). Good business. Stage show fine. Picture held over. $47,800.

Met—"Passion Flower" (3,577; 35-40-50-75). Vaude. Not so hot. $21,400.

Albee—"Criminal Code" (3,248; 35-50-60-75). Vaude. Scribes okayed the film with good turnout. $30,200.

High Cost Radio Acts N. S. G. in Loop After Neighborhood Dates; "Illicit," $45,700; "Code," $19,000

NO HEAVY DRAMAS

Small Town Topeka Out for Laughs in Films

Topeka, Jan. 27.
(Drawing Population 85,000)
Weather: Fair and Warm

Fair to good reports. Weather and booking combined to help.

Comedy pictures showed best financial returns, heavy drama getting light audiences.

Estimates for Last Week

Grand (1,400-50) (Fox)—"Man Who Came Back" didn't get the crowds Gaynor and Farrell usually bring out. Possibly because critics and first nighters panned the picture; $3,800; good.

Jayhawk (1,500-50) (Fox)—"Doorway to Hell" drew best of any first of the week booking in weeks: $1,800, but "Remote Control" pulled five centuries better on strength of comedy element and Bill Haines. Total $4,100; good.

Novelty (1,200-35) (Fox)—"Silver Horde" suffered more because of being a repeat than anything else. Topekans do not consider addition of sound and talk sufficient reason for being excited. Only slightly above $500; considered poor. "Only Saps" last three days got good notices and pulled in $1,300, making week's total $1,800, or slightly better than good.

2 MUSICAL "NIGHTS" DO STRONG $24,700

Columbus, Jan. 27.
(Drawing Population, 475,000)
Weather: Fair

Business slightly up generally with theatregoers showing a marked preference for the more spicy entertainment. Reopening of stock burlesque did not affect picture houses.

Customers listened to the critics and bought accordingly. "Charley's Aunt" proved the only disappointment. Seemed a bit clean for the week's taste. Convention of Ohio pastors added something to grosses.

"One Heavenly Night" got plenty of front-page publicity due to Evelyn Laye's divorce.

Estimates for Last Week

Ohio (Loew-UA), "One Heavenly Night" (UA) and unit (3,074; 25-50). Emil Borco on front pages for publicity helped feature, which got critics' best; $17,600; very good.

Palace (Keith), "Charley's Aunt" (Col) (3,000; 25-50). Disappointing at only $12,200.

Broad (Loew-UA), "Paid" (M-G) (2,500; 25-50). Just better than fair despite knockout publicity campaign; $13,000.

Grand (Neth), "Viennese Nights" (WB) (1,100; 25-50). Surprise of week by taking in $7,100.

Majestic (Keith), "Cohens-Kellys in Africa" (U) and "Once a Gentleman" (Ind) split week (1,100; 15-30). Theatre finding itself on slow but weekly climb; up to $4,600.

'SINNER,' $23,400 AND 'CAESAR,' $22,500, LEAD

Washington, Jan. 28.
(Drawing Population 450,000)
Weather: Cold to warm.

"Little Caesar" got Earle some real money last week. Only picture to top it was "Once a Sinner," at the Fox.

Others ran about to form, while business just about as expected.

Estimates for Last Week.

Columbia (Loew), "Right to Love" (Par.) (1,232; 35-50), 2d week, to $9,000.

Earle (Warner), "Little Caesar" (W. B.), Vaude (2,244; 24-40-60-70). Started slowly but built rapidly to about $22,500. Sent into split week downtown Metropolitan 2d week.

Fox (Fox), "Once a Sinner" (Fox), stage show (3,434; 15-25-35-60). Here was one that surprised with $23,400.

Palace (Loew), "Follow the Leader" (Par.), stage show, (2,363; 35-40-60-70). Went down a little, to $15,000.

Rialto (U), "Boudoir Diplomat" (U) (1,978; 35-50-70). Not so good at $5,400.

RKO (Keith's), "Royal Bed" (Rad) (1,875; 35-50). Not good; $5,500.

Jake Wilk on Coast

Hollywood, Jan. 27.

Jake Wilk, WB story department head in New York, is on the Coast for annual conference.

Chicago, Jan. 27.

Business generally disappointing throughout the loop, with the two deluxe houses, expected to clip off high marks last week, merely getting by with fair trade.

At the Oriental the "Radio Revue," planned as a gala feast for the radio fans, just another week, with many of the boys up in the main office seemingly unable to understand the absence of trade. This can be explained by the booking which brought to a loop deluxer most of the radio acts already milking the town by having played all the neighborhood grinds. Acts like Quinn Ryan, Mike and Herman and Pie Plant Pete, have been hitting the neighborhoods all season. All the possible fan trade saw them at such spots as the Grove, Belmont, Symphony, Congress, Belpark and the dozens of other theatres. Even the ace act, East and Dumke, were at the State-Lake around the corner., last summer.

"Blue Angel" Clicks

Two pictures at run houses, "Man Who Came Back" and "Bat Whispers" were off to slow starts, and will scram after a few more days. "Blue Angel" at the Roosevelt, only run flicker kicking up any dust. "Zwei Herzen in Three-Quarter Takt" has clicked mightily at the Studebaker, and though originally penciled in for any three tentative weeks, will fill out five of them before taking the air.

Palace, coming along like the Notre Dame backfield, suddenly caught the cramps and slid to an off week.

Estimates for Last Week.

Chicago (Publix-B. & K.) (4,000 50-75-85), "Illicit" (WB). Stage show. Much expected from title and pink ticket rating. After an excellent week-end, went to a dive, finishing with fair $45,700.

McVicker's (Publix-B. & K.) (1,865, 50-75-85), "Man Who Came Back" (Fox). Couldn't get even started somehow, with the Farrell and Gaynor team falling down for the first time locally. Opening week disappointment at $27,800. Will probably go out this current week, with "Doorway to Hell" (WB) showing under a mandamus permit, replacing.

Monroe (Fox) (1,000, 25-40), "Just Imagine" (Fox). For loop's second run, not bad at $4,000.

Oriental (Publix-B. & K.) (3,200, 50-75-85), "Oh, For a Man" (Fox). Stage show. Picture got the best notices in loop and helped plenty. "Radio Revue" on the stage, assembled a flock of radio talent but didn't click. Around $7,000 in salaries to radio acts. Not much profit at $32,500.

Orpheum (Warner) (650, 40-60), "Min and Bill" (Metro). Comes to this house after four big weeks in the run and de luxe spots, and even so, clipped off excellent $4,900.

Palace (R-K-O) (2,300, 50-75-85), "Cohens and Kellys in Africa." Vaude. After weeks of climbing grosses, fell down several runs to only fair $23,000. Picture brutally panned.

Roosevelt (Publix-B. & K.) (1,500, 50-75-85), "Blue Angel" (Par.). Opened in mid-week and got away on right foot, taking neat $14,500 in three days. Critics liked it. Its two names established here.

State-Lake (R-K-O) 2,700, 50-75-85), "Criminal Code" (Col). For run here fair at $19,000. Switched again, with "Resurrection" (U) current on a "pink."

Studebaker (Insull) (1,200, 50-75-85), "Zwei Herzen en ¾ Takt" (Ufa). In fourth week continued to good grosses at $8,500, and will stick another stanza. House then goes flesh with Nicola, magician.

United Artists (Publix-UA) (1,700, 50-75-85), "Bat Whispers" (UA). Opening week disappointment at $22,200. But will fight to stick another week until "Devil to Pay" (UA) comes in Fri. (30).

Woods (Jones), 1,200, 50-75-85), "Ex-Flame" (Indie). House once more gets back to its element with "for adults only" picture, and, in spite of the terrific notices, should hit fair $12,000 for the week.

WB'S "SONATA"

Hollywood, Jan. 27.

Warners has purchased Wilson Collison's novel, "Passionate Sonata," which is to be published in the spring.

Script offers a strong part for a woman with no one designated to play it as yet.

ANOTHER JUNGLE FEATURE

"Voice of the Jungle," animal film, is being readied for release. Producer is undisclosed.

Ben Pollard is editing and sounding the film in New York.

"Blue Angel" to $32,600 at Par, L. A.; "Horn," 1st 4 Days, at $1.50, $23,600; Big Coast Optimistic on Film Business

Los Angeles, Jan. 27.
(Drawing Population, 1,500,000)
Weather: Warm

Natives for all the bullishness of the well known California sunshine call this very unusual, even for California, but so far as picture grosses are concerned, the trade is seasonably healthy. Marked hot weather turn where formerly it was merely pleasant may possibly affect grosses, but indications are optimistic.

"Trader Horn" at the Chinese started off with a wallop, getting $23,600 on its first four days, including of course the proverbial Hollywood $5 premiere scale Thursday (22). Advance scale biggest since "Broadway Melody."

Paramount's indicated $32,600 for "Blue Angel" would normally merit a cinch holdover as it is ahead of "Right to Love," recent holdover here, but tactical home office move to take the edge off "Cimarron" has "Fighting Caravans" as a must booking Thursday (29) with an atmospheric prolog on the stage. This directly opposed the local Orpheum where "Cimarron" takes off Feb. 6 with an elaborate stage show of over 100 people.

Flesh Doubles Grosses

Likewise noteworthy is what stage flesh has done so quickly for the Egyptian and Boulevard, both neighborhooders and anemic grossers. The Egyptian more than doubled its take with the new stage band and three acts, while the slump in gross at the Boulevard is even more startling. That house with a split week change last week with "Along Came Youth" and "Tol'able David," respectively, on the halves clocked under $1,800 gross on the week. With "Holiday" and the stage show the house will gross under $7,000 this week or almost four times better. Last week's $1,800 is the Boulevard's record low, even under "Soup to Nuts" which at $2,300 was the low outstander. Boulevard and Egyptian bicycle the same band and show by special omnibus between both houses.

Estimates for This Week

Carthay Circle (Fox)—"Lightnin'" (Fox) (1,500; 75-$1.50) (4th wk.). Just over $8,000. Slipping fast.

Boulevard (Fox)—"Sin Takes a Holiday" (Pathe) (2,164; 25-50). Just under $7,000, with inaugural stage show policy, or quadrupling proceeding week's take.

Chinese (Fox) — "Trader Horn" (MGM) (2,028; 50-$1.50) (1st wk.). Started sensationally; $23,600 first four days.

Criterion (Fox)—"Man Who Came Back" (Fox) (1,600; 25-75) (3rd—final wk.). Bad flow-off at $6,500. Over $11,000 week before.

Egyptian (UA-Fox)—"Reducing" (MGM) (1,800; 20-65). With "Follow the Leader" and no stage show.

(Continued on page 24)

"Blue Angel," $4,500, Fair for Steel Workers

Birmingham, Jan. 27.
(Drawing Population, 325,000)
Weather: warm.

Town dead for week. Another bank closing made folks tighten up more. Too much drama and no comedy. Warm, spring-like weather didn't help any. Result, just another week.

Buddy Linthicum, local radio singer, appeared in single act at Strand to back up "Blue Angel." Only stage show in town. Town is crying for vaude to be restored at Ritz.

Estimates for Last Week

Alabama (Publix) (2,000-25-35-60). "Dorway to Hell" (WB), fair; good ballyhoo but just didn't sell. Alabama is showing increase in business last few weeks, however, with vaude out of competing house. $5,500.

Ritz (RKO) (1,500-25-40). "Criminal Code" (Col.). Started off with bank but declined; without vaudeville drawing mostly on price; lowest in town. Stench bomb latter part of week did some damage. RKO's unemployment tickets sold on every corner downtown helps. Up to $5,000.

Strand (Publix) (700-25-50). "Blue Angel" (Ufa-Par). SRO first two days but dropped last half. Change to Saturday openings aided. Too deep for B'ham's steel workers. $4,500, fair.

Empire (Wise) (1,000-25-50). "Captain of Guards" (UA). Up to $4,000; fair.

Trianon (RKO) (600-15-25). Split policy with "Princess and Plumber" 1st 3 days and "Once a Sinner" last half. Business good, $2,000 for week.

'GANG BUSTER' LOW AT MET, BOSTON, $28,700

Boston, Jan. 27.
(Drawing Population, 850,000)
Weather: Cold

Biz only ordinary last week. Met down to $28,700, Rudy Vallee, in there Thursday will probably close at $55,000 or only 10 grand from record set by Amos 'n' Andy.

State was second with $21,500, poor week.

Publix Scollay Square, though climbed up to $17,500, a good figure.

Estimates for Last Week

Met (Publix) (4,380; 50-75)—"Gang Buster" (Par). Very light at $28,700.

Loew's State (4,000; 30-40-50)—"One Heavenly Night" (UA). $21,500; very light.

Keith's (RKO) (4,000; 35-50-60)—"Charley's Aunt" (Col). $21,800; fair.

Keith-Boston (RKO) (3,000; 50-60)—"Going Wild," $18,000; fair.

Fenway (1,360; 30-60) — "Man Who Came Back. (Par). $7,000; fair.

Uptown (1,700; 30-60)—"Royal Family" (Par). $7,000; good.

Scollay (Publix) vaudfilm (2,562; 35-50-60)—"Man Who Came Back" (Par). $17,500; fine.

Olympia (1,962; 35-50-60)—"Royal Family" (Par). Poor at $7,200.

Silent 'Wm. Tell,' Fair $1,500 in Sure Seater

Newark, N. J., Jan. 27.
(Drawing Population)
Weather: fair

"The Man Who Came Back" broke the season's record for a week and for the week-end, held by "Common Clay" and "The Big Trail" respectively.

Branford and Loew's also looked up.

Estimates for Last Week

Branford (WB) (2,350; 25-50-65) "The Lash" (FN) Stage show. Real jump partly due to added act and change in advertising units; $23,000, good.

Capitol (WB) (1,200; 15-25-35-50) "River's End" (WB). Sun never comes here any more; $3,000, poor.

Little (Newark M. P. Guild) (299; 35-60) "William Tell" (Harder). No talk to this but didn't hurt much; $1,500, fair.

Fox Terminal (2,000; 30-50) "Man Who Came Back" (Fox). Complete smash and holding, $21,000.

Loew's State (2,800; 25-35-50) "War Nurse" (M-G) Vaude. Good and surprise; $19,200.

Mosque (WB) (3,281; 25-50-65) "DuBarry" (UA). Norma Talmadge means nothing now; $7,500, bad.

Proctor's (2,650; 25-40-50-60) "Danger Lights" (Radio) Vaude. It must have been Larry Rich on the stage that held this up; $16,500, fairly good.

$48,000 Big for Fox, S. F.; 'Illicit,' 3d Week, $10,000 Bow Film $27,000; Good

San Francisco, Jan. 27.

Fox climbed into the big money, considering lowered overhead, with "Reducing." Warfield cashed in at the same time on Clara Bow's publicity, credited with getting "No Limit" $2,000 over normal.

Other houses got spotty grosses. Shifting stage shows from Fox to Warfield seems to have made little difference in the income of either.

Estimates for Last Week

Fox—(5,000; 50-65-75-$1) "Reducing" (Metro). Hit better than $7,000 opening day and kept up real money pace; $48,000, big money here. Walt Roesner staged overture of "Faust" with group of singers which helped draw.

Warfield (Fox)—(2,672; 50-65-90) "No Limit" (Par.). Boosted by Los Angeles stories this clicked heavily. Business opened above normal and built to $27,000, excellent.

Paramount (Fox)—(Dark for remodeling.)

California (Fox)—(2,200; 35-50-65-$1) "Mothers Cry" (FN). Public passed this one up cold. Closed at around $9,000, bad.

St. Francis (Fox)—(1,375; 35-50-90). "Perche' No?" (Par.). All-Italian draw and $6,000, satisfactory.

Orpheum (R-K-O)—(2,270; 35-50-65) "Charley's Aunt" (Col.). Off to excellent opening, hitting about $2,500, but balance of week disappointing. Despite drop, $10,000, better than average.

Golden Gate (R-K-O)—(2,485; 30-40-50-65) "Royal Bed" (Radio). Plus vaude, kept normal pace and $16,000, okay.

Warner Bros. (WB)—(1,365; 30-50-60) "Illicit" (WB) (3rd week). Pulled better than expected for this time in run. Held up to normal and $10,000, good.

"Gang Buster" Did Only Fair in Denver, $17,200

Denver, Jan. 27.
(Drawing Population, 400,000)
Weather Fair

Gaynor and Farrell again proved their Denver drawing power at the Aladdin.

With a weak stage show, "The Gang Buster" bore the load at the Denver.

Stock show and German grand opera strong competition last week. Stock show packed the stadium night after night.

Paramount, Rialto and Tabor turned in an average week.

Estimates for Last Week

Huffman's Aladdin (1,500; 35-50-75), "Man Who Came Back" (Fox). Good at $10,000.

Denver (Publix) (2,300; 25-35-50), "Gang Buster" (Par). Fair at $17,200.

Paramount (Publix) (2,000; 25-35-50), "Royal Family of Broadway" (Par). Fair at $9,500.

Rialto (Publix) (1,040; 25-35-50), "Top Speed" (FN). Little better than average; $4,100.

Tabor (Huffman) (1,900; 25-35-50), "Part Time Wife" (Fox). Around average; $9,000.

Comedies Only Did Well in Minn.; 'Charley's Aunt' $14,000; 'C&K' $5,000

Minneapolis, Jan. 27.
(Drawing Population, 500,000)
Weather: Favorable

Grosses went into a nosedive last week. It was the first time since the new year's advent business has been off. Weakness was not attributed to any reversal of the uptrend, but rather to the attractions.

Two comedies, "Charley's Aunt" and "Cohens and Kellys in Africa," at the R-K-O houses, were immune from the slump. Both got profitable trade.

"The Lash," at the Minnesota, and "Blue Angel," at the Century, did not demonstrate potent drawing power. "Going Wild," at the State, also.

'Birth of a Nation," after closed by the mayor for several days, reopened by grace of a Federal Court restraining order and finished out a third week to satisfactory returns.

Estimates for Last Week

Minnesota (Publix) (4,200; 75), "The Lash" (FN). Publix stage unit, "Masquerade." Barthelmess apparently no longer draw here and picture itself not particularly well liked. Screen also suffered from adverse newspaper notice. Stage show and Breese's overture presentation won favor; $21,400. Poor.

Century (Publix) (1,600; 75), "Blue Angel" (Par). Opened strong and did nicely first four days, thanks to skilful exploitation, but dropped with thud last three days. Picture drew raves from some patrons, but failed to get over with vast majority, who didn't relish its sordidness; $11,100. Not so hot.

State (Publix) (2,200; 60), "Going Wild (FN). Picture pleased, but not heavyweight enough; $8,200 Palmist on mezzanine balcony, 3d week, still credited for portion of draw.

R-K-O Orpheum (2,890; 50), "Charley's Aunt" (Col). Vaude. Picture a hit and a real draw. Vaude also well liked; $14,000. Good. Picture transferred directly to 7th Street for another three days in loop at same prices, following week here.

R-K-O 7th Street (1,400; 50), "Cohens and Kellys in Africa" (U). This comedy nothing to rave about, but pulled in lot of customers, especially on opening days; $5,000. Good.

Lyric (Publix) (1,300; 40), "Men On Call" (Fox). Poor Picture; $3,200. Fair.

Aster (Publix) (900; 35), "Under Suspicion" (Fox). Picture oke and drew fairly well; $2,000.

Grand (Publix) (1,100; 35), "Morocco" (Par), 1st half; "Derelict" Par), last half. Second loop runs; $2,200. Fair.

'Kismet,' at $1.50 in Montreal, $10,000-G

Bitter Cold Week—"New Moon" Ballyhooed Into Town's Lead at $17,000

Montreal, Jan. 27.
(Drawing Population, 600,000)
Weather: Sub-zero

Bitter weather all week did not greatly affect b.o., but an extra 1,600 seats at His Majesty's, playing "Kismet," cut down averages at main stems, although pictures were generally above ordinary. Changes in programs with double first-runs and out of usual pictures coming week, expected to result in handsome grosses.

Palace topped town at $17,000 for "New Moon." Big ballyhoo got results that held up well all week. Considered no better than fair.

Capitol looked to better than usual gross on "Royal Family of Broadway," but picture didn't go well here for no known reason, gross at $14,000 being poor.

His Majesty's went film on "Kismet" and scored fairly at $10,000. Loew's had usual of around $15,000 with "Renegades," stand out picture, but with vaude below high recent average. Princess had no kick at $10,000 for 2d week of "Heavenly Night," grossing around $25,000 for the two weeks.

Imperial fell off a little on double first-run features, dropping to $4,800. Roxy, only independent main stemmer, continued fair at $2,500 on 2d week of "The Vow" and repeating 3d week.

Neighborhoods all showed some falling off.

Estimates for Last Week

His Majesty's (CT) (1,600; 50-1.50), "Kismet" (Warner). Otis Skinner known and liked here. Picture got word-of-mouth plugging, tilting gross to $10,000, quite good.

Palace (FP) (2,700; 40-75), "New Moon" (M-G-M). Lot more expected from this picture than fans got, so fell off toward end of week; $17,000 best gross in town and good.

Capitol (FP) (2,700; 40-75), "Royal Family of Broadway" (Par). Disappointment from b.o. angle and gross of $14,000 light.

Loew's (FP) (3,200; 40-65), "Renegades" (Fox). Oriental shows always popular here. Picture much liked, but vaude disappointment after recent good bills; $15,000, average.

Princess (CT) (2,300; 35-60), "One Heavenly Night" (UA). 2d week's showing fell off, but was still fair at $10,000, making $25,000 for fortnight.

Imperial (FP) (1,900; 25-40), "Extravagance" (Tif) and "Along Comes Youth" (Par). Nice program, but gross off to $4,800.

Roxy (Ind) (600; 50), "The Vow" (French). 2d week gave fair gross at $2,500.

FLU SCARE IN BALTO, AND ALL GROSSES SLIP

Baltimore, Jan. 27.
(Drawing Population, 850,000)
Weather: Fair

With the State Legislature in biannual session the question of Sunday shows for this town is up once more, with Representative Callan again heading the anti-blue law law crusade.

While the Hippodrome re-opens this week for a special showing of the medical film "Birth," the future of that house is still undecided. Foreclosure sale set for Feb. 16. With the other combo, Palace, dark indef and Ford's dark also, this town approaches mid-winter with the lowest active seatage of some years.

Last week a flu scare hit the town. Health Department estimated 2,222 cases up to Saturday with the peak apparently passed and the wave receding. Manager Saxton of the Loew houses anticipated the mild epidemic over the previous week-end, consulted with his house physician and had a specially prepared disinfectant fed through the Century's ventilating system. A check up of house staff at end of week showed no sick leaves, while members of the stage show "Keep Moving," many of whom reached town with heavy colds, all staged a rapid recovery.

No doubt that the flu scare hurt biz the first half. Grosses generally were under previous week. Exceptions were the two Loew small-seaters, the Valencia and Parkway, where "Paid" day and dated, turned in a good gross at both. Keith's with "Royal Bed," was also up, and likewise the uptown Met with "Free Love," sex title no doubt figuring in both. "Gang Buster" at the Century not quite up to expectations, and "Widow From Chicago" at Rivoli failed to hold up to opening expectations. "Men On Call" was just pretty good at the New, and the Auditorium was low with "She Got What She Wanted."

Estimates for Last Week

Century (Loew) "Gang Buster" (3,100; 25-60)—This Oakie film not up to expectations. The gang slant, particularly in title, didn't make the femme appeal. Flue scare also cut in. Good but not outstanding at $19,000.

Stanley (Loew), "Hell's Angels" (3,600; 25-60)—First time here at pop prices, but had three weeks before holidays at the road show topped Auditorium. This cut the class draw and town apparently fed up on war stuff. Mats off $17,000. Not handsome.

Rivoli (Wilson), "Widow From Chicago" (2,000; 25-60). Started very well, but didn't maintain pace. Good male draw mats first half. Sickness no doubt cut in later and finish let-up; $7,600.

New (Mechanic), "Men On Call" (1,400; 25-50). Adverse conditions and no outstanding appeal of this one resulted in just a fair week at $7,000.

Keith's (Schanbergers), "Royal Bed" (2,500; 25-50)—Picture liked and got good class draw. Sex suggestion in label no doubt helped. Good at $10,000.

Auditorium (Schanbergers)—"She Got What She Wanted" (1,500; 25-60). Not strong enough even at pop prices to offset competition and adverse conditions. Well under $5,000, low.

Valencia (Loew), "Paid" (1,500; 25-35)—Day and dated with uptown Parkway and justified. This picture at Stanley several weeks back and repeated here. In generally off week intake was up. Mats surprisingly la- Femme draw. $3,500. Satisfactory.

Parkway (Loew), "Paid" (1,000; 25-35)—Did even better here. Despite flu, etc., biz fine, particularly nights. Good night stand; $5,000; very good.

Met (Warner-Equity), "Free Love" (1,300; 25-50). Best of recent weeks; $5,500.

U's 4 Serials

Hollywood, Jan. 27.

Universal is going strong for serials. Four are already set on next year's program.

Production on the first, "Battling with Buffalo Bill," starts around April 1. Other three, "The Air Mail Mystery," "Heroes of the Law," and "Danger Island" will follow.

Henry MacRae, in charge of serial production for U, may direct "Buffalo Bill."

INDIANA'S $15,000 FELL $5,000 OFF WK. BEFORE

Indianapolis, Jan. 27.
(Drawing Population, 450,000)
Weather: cold

Second week under the Indiana's new stage show policy proved under the first. Benny Rubin, who topped the bill, failed to do the business of Winnie Lightner the opening week. Indiana crowd is considerably upset over the failure of the patrons to accept the policy. House is full on Saturday and Sunday but drops off rest of week, despite the hypodermics.

Salt and Peanuts, the WLW favorites, had a good week at the Lyric but not up to previous R-K-O bill grosses. Radioers second to Olsen and Johnson who stood them up a couple weeks ago, according to Manager A. J. Kalberer.

Estimates for Last Week

Indiana (Publix) (3,300; 35-50-65) "Sin Takes a Holiday" (Pathe) Vaude; $15,000, $5,000 under week before.

Circle (Publix) (2,600; 25-40-50) "Mother's Cry" (FN). Average at $8,000.

Loew's Palace (Loew's) (2,800; 25-35-50) "Bat Whispers" (UA). Disappointing. Got $9,000.

Apollo (4th Ave.) (1,100; 25-35-50) "Man Who Came Back" (Fox). Had fair run 2d week. Normal at $6,000.

Lyric (4th Ave.) 2,000; 25-35-50) "Men on Call" (Fox). With Salt and Peanuts topping R-K-O vaude, slightly off considering previous grosses. Fair at $10,300.

Ohio (Publix) (1,400; 15-25) "Derelict" (Par) 1st half and "Widow from Chicago." Fair business; $2,400.

Dot Mackaill in "Hour"

Hollywood, Jan. 27.

Dorothy Mackaill will go into "The Reckless Hour" at Burbank which is the screen adaptation of the play, "Ambush."

INDIES STEAMING UP MEET

Allied States Association of Motion Picture Exhibitors

UNION TRUST BUILDING
WASHINGTON, D. C.

January 10, 1931.

Fellow Exhibitor:

If you are another victim of the COPYRIGHT BUREAU.

If you have a belly full of MUSIC TAX.

If you are sick and tired of having to pay good money for lousy pictures because of BLOCK BOOKING.

If your patrons are being sucked into chain theatres because of unreasonable and discriminatory PROTECTION.

If your payments for service on talking picture equipment is more than your WEEKLY PROFITS.

If you are fed up on having your percentage checked in front of your theatre by hired DETECTIVES.

If you have views as to the kind of ORGANIZATION exhibitors should have.

If you still think you have a RIGHT TO STAY in business and make money.

LISTEN!

A call to arms of independent theatre owners has been sounded for Chicago, February 10 and 11, where the first National meeting of independent exhibitors under the auspices of the ALLIED STATES ASSOCIATION will be held.

This is not just another convention. It will be a mobilization of independent theatre owners to make plans for a national drive to protect themselves.

You owe it to yourself, your family, your patrons, to do the following:

1. Mail the enclosed card for reservation. Effort is being made to obtain special rates on all railroads.

2. Take a few hours to set down in writing every single grievance so you can talk on them when you do get there.

3. Attend the sessions you are interested in. Instead of having a lot of names make pretty speeches or wasting time with election of officers the meeting will be divided into group meetings where specific subjects can be thoroughly discussed and definite State and National plans made.

4. If you know an independent exhibitor who is being hurt, grab him by the nape of the neck and get him to Chicago. Every exhibitor is wanted. You need him. He needs you.

It is probable you won't see much ballyhoo about the meeting in the trade press. We cannot afford to spend a million to get you there. Send in the card today and get ready to defend yourself. Entertainment for the wife while you are busy.

Allied States Association Convention Committee.

R-K-O Taking Over Pathe This Week Unless Injunction Intervenes

R-K-O intends physically taking over Pathe, lately bought by it, before the week ends, it is said. Friday (30) is the day now set. Only obstacle to that maneuver being completed, from accounts, will be an injunction restraining both parties to the R-K-O purchase.

A motion to show cause why an injunction should not be issued, brought by Fred Rosenthal in the New York Supreme Court, is up for a hearing today (Wednesday). Two other actions have been started with another reported pending.

The R-K-O people do not, it is reported, anticipate an injunction will be issued on the application of any minority stockholder of Pathe. The court may reject the injunction application in the complaint and order the action to go to trial in due course on its merit. Meanwhile the physical annexation of Pathe by R-K-O will have occurred.

R-K-O has lined up its organization from reports for the operation of Radio Pictures and Pathe as distinct units in their present and own studios on the coast. Understood at present there is no intention of disturbing the sales forces of each, although in time both companies' product may be sold from under one roof. Other economies that will not tend to reduce sales through a merger on the sales ends may also be followed in the business operation of each.

Competitive

Reports are contradictory, right in the R-K-O ranks on some points. It is said Joe Schnitzer, pres of Radio Pictures, will generally supervise both studios. The other report is Schnitzer believes Radio and Pathe should be working on the same high pressure competitive basis, without each directed from one point. Some sort of council may be formed to block story conflicts by both and on the general trend of pictures. In direct operation, it is thought Lee Marcus, slated as the new pres of Pathe to succeed E. V. Derr in that post, will assume the business direction.

With the Pathe news reel to be passed to Trans-Lux, that portion of the current Pathe assets will be removed from the whole. It's said Courtland Smith of Trans-Lux will supervise the Pathe news reel as a Trans-Lux subsidiary, with Jack Connolly becoming the reel's gen. mgr., and Terry Ramsaye to continue as editor.

One of the other R-K-O-Pathe suits, by the A. B. C. Development Co., is pending in the So. Dist. N. Y., of the Federal Court. Another, in the State courts, is by Sol Karp, Charles Nagle and the Rogers Silverware Redemption Bureau. The fourth suit, now being prepared by Walsh and Levine, is an outgrowth of the Pathe ratification row of Jan. 5, which was impelled through Jacob Conn, Providence exhibitor.

Allegations are similar in practically all the actions. According to the various estimates of the minority stockholders, Pathe assets are worth from $15,000,000 to $30,000,000. R-K-O is paying around $4,600,000. All charge collusion between bankers and directors of the two companies, with directors, officers and counsel for both companies named among the many defendants.

U's Serial Subsidy

Hollywood, Jan. 27.

Universal's and Carl Laemmle's names are off the main title of that company's new serial "Heroes of Flames," fire-fighting episodic drama.

Picture will be presented by "Adventure Pictures," U's new trade name for serials.

Editors Kill Merger

Merger of the Hollywood "Film Mercury" and the "Daily Screen World" is off after two weeks of joint publication at the "Mercury's" plant.

Ideas of the two editors didn't jell.

SNAPPY CIRCULAR SENT OUT FOR CHI

Reasons Given for Independent Exhibitors to Attend Allied States Convention in Chicago Feb. 10-11

NO PRETTY SPEECHES

Chicago, Jan. 27.

A warm circular has been sent out for the Allied States convention here Feb. 10-11, to independent exhibitors all over the country.

It is under the letter head of the Allied States Association of Motion Picture Exhibitors and dated from its office in the Union Trust Building, Washington, D. C.

Special Convention Committee has Aaron Saperstein as chairman, and H. M. Richey, director. Other members are Fred Guilford (Ill); Saul Melzer (Ill); Nate Wolf (Ill); Joe Desberger (Ill. and Mo); R. E. Meyer (Ohio); Herman A. Blum (Mo); Sidney Samuelson (N .J.); and Charles R. Metzger (Ind.).

Allied States, nationally, is headed by Abram Meyers of Washington.

In the circular, printed herewith, is a promise there will be no "pretty speeches" to waste time nor election of officers.

"It will be a mobilization of independent theatre owners to make plans for a national drive to protect themselves," the circular states.

Program for the 2-day convention has been made up as follows:

Program

Tuesday, Feb. 10

9 a. m.—Registration of all delegates in foyer of Florentine room.

12 o'clock—Luncheon in Louis XVI room. Welcome address by Mayor William Hale Thompson.

1 p. m.—Business meeting in Florentine room.

2 p. m.—Ladies tour—seeing Chicago.

Evening—Theatre parties.

Wednesday, Feb. 11

10 a. m.—Tour for ladies to Union Stockyards.

10 a. m.—Business meeting in Florentine room.

1 p. m.—Men's Buffet lunch in Louis XVI room.

1 p. m.—Ladies luncheon in Balloon room.

2 p. m.—Pusiness meeting in Florentine room.

2 p. m.—Ladies visit to Adler Planetarium, Field's Museum, Shedd Aquarium.

6:30 p. m.—Banquet in Gold room.

11 p. m.—Dance and reception in Gold room. (Courtesy of Illinois Unit).

5% COMM. PLAN FOLDS QUIETLY

Hollywood, Jan. 27.

The M. P. Academy was all primed to agitate for a standard 5% contract between agents and their relations with writers, directors and actors last week, but something happened and the idea has died.

Agents' standard fee here is 10% in addition to which they tie people up for from one to three years, whereas the proposed Academy's contract would have called for a "reasonable period," such as three months, following which, if writers, actors or directors get their own jobs, they don't have to pay commish.

Agents now collect regardless, alleging they helped to "talk up" and advertise the people around the studios.

Some of the studios affiliating with agents are believed responsible for abandonment for the Academy's proposal, although the facts are a deep secret.

Vitacolor Out for Exclusive Control of Cheaper Color Market

Hollywood, Jan. 27.

With one suit pending in the courts here and others threatened, indications are that Vitacolor, for which Consolidated Lab has the exclusive distributing rights in America, is out for a monopoly of the cheaper color business through the elimination of competition via the courts.

All litigation is aimed at clarification of the rights to basic patents, but does not touch Technicolor. It is aimed at the processes which are being improved to put color on a cheaper basis.

Pending suit is against Multicolor, filed since Howard Hughes bought into the latter firm and which should come up for a hearing within the next few weeks. A victory for Vitacolor in this suit would prove the rights to certain patents on which several other companies are alleged to be infringing.

Suit has halted Hughes' further invasion of the color market for the time being. His $1,000,000 plant, recently completed, is lying idle.

First ammunition for Vitacolor's gun was the fight in the Maine courts four months ago in which Eastman lost its suit against Vitacolor to prove exclusive right to the double-coated film process. With this as impetus, Vitacolor started action against Multicolor.

Consolidated bought the American Vitacolor rights and will get into the field Feb. 1 with a color price lower than anything to date.

It is further known that Vitacolor also has perfected, but holds under cover, a single coat process which its sponsors claim can further knock spots off the color price when the time is ripe.

Battle Approaches

Current suit against Multicolor is over alleged infringement of patents held by Vitacolor on the Mason flotation system and the Kelley-Mason pilot pin system. Complainants state these points are the most important phases of at least four companies. These studios are preparing for the color battle that is inevitable during the year.

Despite the lull on color of the last few months, color men have made rapid strides to reach that for which they have been aiming—quality at a commercial price—than ever before.

Color men still feel that black and white pictures will be as rare in three years as silent pictures are today. One incident that they claim demonstrates the tendency towards color is the offer last year by one of the major color companies of $1,000,000 for a certain patent which was controlled by a wealthy English syndicate. This offer was turned down. First concentrated plug with color will be on two reel comedies. Sennett now has three ready for release and is working around to almost a 100% color product. Hal Roach is also negotiating toward putting some of his product in color.

One of the features of the Motion Picture Engineers' convention here in May will be a demonstration of about 20 color processes.

No Holdover Passes

Syracuse, N. Y., Jan. 27.

No more press courtesies on holdover pictures in Fox houses.

Local sheets learned that last week when inquiring as to the non-receipt of the usual allotment of Oakleys for the Eckel.

"PINK" IN LOOP, CUTS IN HOME DISTRICTS

Chicago, Jan. 27.

After wondering what they were going to do about the flood of "pink" permits, the exchanges have finally hit upon a solution. Idea was that while a "pink" picture meant big business in the loop houses, the film would die in the neighborhoods if only adults were admitted.

New scheme started by Metro for "Paid," gives 'em a "pink" in the loop but by taking further cuts later gets a clean bill of health in the outlying houses. Universal continues the idea with "Resurrection," due shortly at the State-Lake. That means no cuts for the loop run, but sliced up for family trade in the neighborhoods.

Subsidiary Co.'s With Own Product Basis Of H-Franklin Chain

Hollywood, Jan. 27.

The Hughes - Franklin - Caplan Corp, is a sample of the several subsidiary companies which are being regionally formed for subcircuit operation, but all under the parent Hughes-Franklin direction. Louis Caplan is an indie exhib around Los Angeles, who, with H-F,, is building five houses in Santa Barbara, Oxnard, Santa Maria and San Francisco.

The Madrid and Tivoli, Kansas City, have been taken over by H-F.

The Rob-Rowley and T. D., Jr. have accountants going over their books prior to the actual closing of deals. Similar indie circuit deals are pending.

Franklin states that since each indie circuit is already fortified with product, and since co-operations is promised this answers the question as where the Hughes-Franklin theatres will get product.

Harold B. Franklin states that for all he knows he might be actually "operating" right now under his retroactive agreements with the circuits he is dickering with, and on which he has his accountants working.

The deals with Robb-Rowley, T.D. Jr., Pacific Theatres, et al., are now being gone over by the auditors prior to a physical takeover.

Franklin is building a new 1,200 seater with Dave Bershon in Reno, has taken over the 1,100 seater called the Orange in Orange, Cal., and is after eight houses in Kansas City, all neighborhoods.

UFA's Micro Reel

First English print of UFA's microscopic educational, "Dwarfs of the Sea," has been received in New York and is now being processed for screening.

One reel feature shows the different minute submarine animals, photographed at the Messina oceanic-biological institute during a UFA expedition to Sicily.

U's Borrowed Cast

Hollywood, Jan. 27.

Ned Sparks from Radio completes an almost all-borrowed cast for Universal's "Iron Man." Exception is Lew Ayres in the lead.

Other majors in are Jean Harlow, loaned by Howard Hughes; Robert Armstrong, from Pathe, and John Miljan, from Metro.

HOSPITAL REHEARSALS

Hollywood, Jan. 27.

With Vic McLaglen in the hospital following an operation, Raoul Walsh, Edmund Lowe, and Greta Nissen are holding rehearsals for "Women of All Nations" in McLaglen's room.

Picture is slated to start next week.

Hays Codes Boomerang Into Home Office—Wide Opinion Difference

When can a title be naughty but nice? When can an adjective make the word "dare" suggestive? When can a prone position be okay and an upright stance carry some undercover meaning on the screen or poster?

These are a few of the questions and matters Will Hays is privately trying to answer and decide upon these days. Those codes—advertising and production — that Hays promulgated and helped along are now boomeranging. It's up to Hays now to render decisions on his own codes.

At no time in the history of the industry, it is admitted by some of the oldest and shrewdest heads, has there existed the wide divergence of opinion on any subject as today and on sex. As many as 10 people, all experienced business men in or out of the picture game, have rendered entirely different opinions on one poster that now decorates the side street entrance of a $2 Broadway film.

A lawyer, a secretary, a reporter, a publicity director, a government investigator, a stenographer, and a lawyer's assistant all saw this poster. If the divergence of opinion among this representative group about a single item means anything in the nature of a test case, then it can be understood what Hays is up against.

On Titles

On the matter of titling pictures the same situation exists — up to that certain point. That point, held up as the salient one, is just another question, "What will the public's impression be?"

Even the term "manhood" can be made suggestive by an adjective. "Missing" or 'lost" would be sufficient to relegate it to the ash-heap. "Lure" is pretty dangerous all around. It's been used so much in silent days that the public has it fairly hooked up with sex so far as the screen is concerned. Such words as "chastity" and "virtue" can also be made to offend.

While diplomats can recite yards of adjective hook-ups no one in the industry can see the need for a "title dictionary." It's too big a job, they claim, adding, "And what if the dictionary should make a mistake?"

Meanwhile, with the moral buck being passed to Will, independent theatre owners throughout the country are taking the preachment seriously. Out in Toledo one even went on record in an ad against a title. In New York it was explained the picture was released before the industry declared war on itself.

New York, however, had laid a lot of the blame for salacious advertising upon exhibs; that they had taken innocent press books and had distorted them to represent what the public interpreted as "naughty things."

In New York another exhibitor went a step farther; one that is regarded as the biggest burn-up of the all-morals campaign. He went on record with the National Board of Review convention as advising parents not to send their children to film theatres until morals materialize in the lobby and on the screne.

L. A. to N. Y.

Ben Piazza
Lee Marcus
Al Rogell
Abe Meyer
Ruddy Flotow
Eddie Peabody
Arthur Hornblow, Jr.
Laudy Lawrence.
Bland Johanesoń.
Hugh Kent.
Al Rogell
Phil Ryan
M. H. Hoffman
Mr. and Mrs. Harry Carey
Eugene Zukor
Maureen O'Sullivan
Morris Greenberg

N. Y. to L. A.

Phil Goldstone.
Jos. Schnitzer
Harry Cohn
Jos.M. Schenck
Mary Pickford
Wm. Le Baron
Bert Wheeler
Marion Gering.
Yvres Mirande

ROGERS AT PATHE

Producer Leaving U Lot—Turned Down on 2 Titles

Hollywood, Jan. 27.

Charles Rogers Productions, which has been making its pictures at Universal for Radio release, will probably move all its activity to the Pathe studio after its next picture is completed. Sid Rogell, production manager for Rogers, has been at Pathe for a month looking it over for Radio's interests.

Rogers' organization submitted "The Love Command" as a new title for "Registered Woman." It took five minutes for the Hays' office to say, "No." Same company also wanted "French Love" as another title but was turned down again.

MONEY AND GOOD FILMS TALKED OF BY LASKY

Hollywood, Jan. 27.

Speaking before the Motion Picture Academy's art and technique committee meeting on the coast last week, Jesse Lasky panned directors who turn out "good pictures at the expense of the box office." Lasky's subject was "What I would Do If I Were the Director." Four divisions of the film production were represented in this round table discussion.

The directors who seek recognition with so-called "good" pictures and disregards the box office took up a good deal of Lasky's talk. He pointed to "Laughter" and "The Royal Family" as "critics' pictures" not making money.

On the other hand, Lasky defended the supervisor, not represented among the speakers, while Clara Beranger, writer, taking a producer's stand, and William K. Howard, director, talking as a writer, both went the limit on them. In all the supes received a pretty thorough tongue pasting.

Bill Howard said if he were a writer he would try to find out what the director wants in his story, while Miss Beranger didn't like story conferences.

Lasky wound up by encouraging the studio employee to speak as he feels, but condoled with the yesmen who did it to buy the baby shoes.

Kelley Off and On

Hollywood, Jan. 27.

Al Kelley, who directed U's current crop of "Leather Pushers," will be off the payroll temporarily at expiration of his contract in three weeks.

He is due back at the studio in April to direct "Mississippi," one of the early features to go in after the studio reopening.

Three States Lost

Hollywood, Jan. 27

A chance will be taken by Liberty on a line in "Women Like Men" that's as near to strong cussing as talkers have come. One of the characters speaks of the male interest and says, "That dirty son-of-a-——," another character chinning in immediately with, "Be careful, Duchess."

Liberty figures it can get by with it outside of Ohio, Kansas and Pennsylvania.

IF DERR DOESN'T STICK MAY GO WITH HUGHES

Hollywood, Jan. 27.

If E. B. Derr doesn't remain with Pathe, it is said he may become a producer for the new Howard Hughes organization.

One report is that Derr's retention by Pathe may be a matter of terms. At present he is reported receiving $700 weekly as Pathe's president and general producer. Derr is said to have asked $2,000 weekly if remaining.

The $2,000 weekly salary is reported to have been talked over between Joseph P. Kennedy and Hiram S. Brown, before the R-K-O-Pathe buy was closed. Since then, from the account, Kennedy and Derr are not so friendly. Kennedy is rumored to believe Derr should have prevented Constance Bennett from making the outside contract, away from her Pathe agreement and which Warner Brothers lately took over. That gives Miss Bennett 12 weeks and two pictures apart from her Pathe work.

No Knowledge

How Brown or Lee Marcus, the latter to be the president of Pathe upon completition of the sale, feels over Derr is not stated.

Derr has been with the Pathe producing end for a year brought into the Pathe New York offices by Kennedy when Kennedy first assumed charge of Pathe. Derr is said to have been with Kennedy in various enterprises for many years. He knew nothing of picture producing when coming to the coast, but turned out three money pictures for Pathe.

Meanwhile Derr also turned out two or three more that are reported held on the Pathe shelves in order not to disturb the common impression with Pathe's three good ones that Pathe was in for a run of money pictures. The two or three held on shelves are said not to be any too hot.

Hughes has been angling for a general producer and is said to have promised sole authority to anyone he may select. Hughes is known to be in pictures as a part hobby, with most of that hobby centered in producing the films. Just how another producer working for Hughes would obtain sole authority on the lot under that condition isn't understood out here.

ROWLAND V. LEE

selected by "Variety" as one of the picture industry's six best box office directors, has just signed with First National. His first production will be "Upper Underworld," from an original story by himself and Donald Lee, featuring Walter Huston.

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Colony going the continent some on off side stuff, such as the gigs, who are becoming the fad for matrons of uncertain years. Femme gambling joint steerers, speaks working with nautch spots and class apartments underwritten on a 50-50 basis by a madame are adding a cosmopolitanism to a spot that threatened to go Babbitt.

Ruth Chatterton will have no vacation in Europe at Par's expense now that she's signed with Warners.

Instead of one picture her present bosses will have at least three for her to do before she quits.

Sid Grauman's "Once in a Lifetime" will have a 10-piece dance band at the Mayan, with Norman Marsh directing.

Location bomb tossed Lilyan Tashman several feet into the air during production of Liberty's "Women Like Men." She suffered minor injuries.

Ronald Lloyd, from New York, engaged by Belasco and Curran to direct "Topaze."

Court approval was given on the contracts of Anita Louise Fremault, 13, with Charles R. Rogers; David Durand, 10, with Universal at $175 weekly, and Mae Madison, 16, with First National at $75 weekly.

William Haines' next will be "Dancing Partners," directed by Sidney Franklin. It's a translation from the German play, titled "Princess and the Dancer."

Joe Polonsky, organizer of Metro's foreign publicity department, will be given a chance at foreign production.

C. Aubrey Smith, English actor, given a term contract by Metro, going first into "Bachelor Fathers."

First of Ernesto Vilches' three Spanish productions for Paramount release will be "Comedian" instead of "An American in Madrid."

Fox's "Women of All Nations," due to start Feb. 2, has been set back due to the illness of Victor McLaglen.

Charles R. Rogers has loaned Lily Damita to Radio for "Madame Julie."

Production cost of Universal's foreign version will be kept down to $50,000 in future.

Coppers are putting the finger on all panhandlers on Hollywood Blvd. Hollywood police are playing host to about 40 nightly.

Jeanette MacDonald will go east in two weeks as guest soloist with the Cleveland Symphony Orchestra.

Reginald Denny is optioned for another year at Metro. Lothar Mendes, director, and Oliver H. P. Garrett and Percy Heath, writer, are renewals at Paramount.

Spencer Tracey stays at Fox for another year.

Edward G. Robinson, Charles Butterworth, Olsen and Johnson, Dudley Digges and Reginald Owen, landed Monday. All for Warners.

"Lover Come Back" will be Oliver Morosco's first as supervisor for Columbia.

Harry Leonhardt succeeded Dave Good as assistant to Jack Gardner, Fox casting chief.

Slim Summerville goes into "Front Page."

Metro may reconsider and let King Vidor direct "Street Scene" for UA.

Universal has re-christened "Apron Strings" to "Virtuous Husbands."

F. McGrew Willis will adapt "Meet the Wife" for Christie.

Universal's music department is down to three men. Heinz Roemheld is boss of what's left.

Order at Warners-FN prohibits writers from having mags and papers delivered to offices and cannot have visitors except with studio mgr.'s okay. Writers cannot walk on sets without permission, while players are kept on set by having their dressing rooms double-locked.

Joseph I. Schnitzer's return to Radio will bring in a production spurt with eight going under the wire in four weeks.

Lew Ayres' squawk with U over more dough will be ironed out after "Iron Man" is finished. Player is now getting $500 weekly from U above contract price of $250.

Radio has bought "It All Depends," Daisy Wolff's dramatization of Albert Payson Terhune's story. Both are in on purchase split.

Charles MacArthur, with longtermer, is due at Metro soon. His collaborator on "Front Page," Ben Hecht, will dialog "Scarface" for Howard Hughes.

U has engaged Jean Harlow to replace Dorothy Burgess in lead of "Iron Man."

William Wellman will direct "Public Enemy" instead of Archie Mayo with Wellman's "Night Nurse," holding over until Barbara Stanwyck is available.

Paul Gerard Smith is writing sequences for Cliff Edwards in "Shipwrecked" at Metro.

Next two weeks has $25 worth of premieres. Started with "Trader Horn" at $5 and continues with "Once in a Lifetime," also a fin, Jan. 27; "City Lights," Jan. 30 at $10, and "East Lynne," at Carthay at $5.

Marlene Dietrich will do "Cobra" for Par, with Joseph von Sternberg directing.

Par is angling with Knute Rockne for a series of shorts after being almost set with U.

"Dirigible," Col, is a possibility for the Chinese, following "Trader Horn."

Universal won't be ready to close until about the end of February. "Iron Man" and "Seed" are now being completed, with "Apron Strings" and "Gambling Daughters" the only two remaining on this year's schedule.

George Bancroft-Warner flirtation is still on. Player has modified his original demands of $200,000 a picture. Warners says it wants him for only one picture, "Maltese Falcon."

PATHE SLICES SHORTS DEPARTMENT IN HALF

Hollywood, Jan. 27

With Pathe's short product for 1930-31 expected to be completed by March, the studio has cut its departmental staff 50%.

Only five people remain on the shorts crew. Three directors remaining are Arch Heath, Fred Guiol and Wallace Fox, and two writers, Charles Callahan and Harry Fraser.

Pathe is now going ahead of schedule in short production, at the rate of one and sometimes two a week.

Daphne Pollard will wind up her six picture contract with Pathe with the completion of one more two-reeler. Miss Pollard, now at Universal, will return to Pathe within the next two weeks for her final short.

Milton Dupes Again

Hollywood, Jan. 27

Robert Milton has been handed a three year directorial contract by First National in recognition of his work on "Outward Bound." He has been assigned to direct "You and I," replacing Alfred Green, confined to his home with pneumonia.

Stage versions of "You and I" and "Outward Bound" were directed by Milton.

Contrary to reports, Pathe did not pay Al Green's salary while he was at that studio preparing "House of Glass." Director was there on agreement between Pathe and Warners that he would do one picture for Pathe in return for the loan of Ann Harding for Warners' "Girl of the Golden West."

Green was at Pathe for two months preparing the story. At the end of that time Warners recalling him for "You and I." Pathe is now looking for another director.

Film Talker Patent Litigation In Major Moves Very Shortly

Three major moves in American talker equipment patent litigation are scheduled to be made within the next two weeks. Decisions on Amplion's patents, which Western Electric charges infringe its own, and the U. S. Supreme Court's ruling on the final status of the Reis patent are then expected.

Regardless of which way the highest court decides in the DeForest case in which Western is the appellant, W. E. will continue its own action against DeForest to trial. The latter action is one of the first to be filed of all suits arising out of talker patent claims. It has been on the New York calendar for three years, at first postponed because of preference given liquor cases and then belated by the DeForest-Reis switch to the Wilmington, Del., division of the Federal Court where the calendar was unobstructed.

Western and Warners, in private litigation through star chamber arbitration proceedings for the past two and a half years, have come to an indefinite halt. Western blames the Brothers this time for the delay, saying that the hearings cannot proceed until Warners name a substitute arbiter for Samuel Untermeyer. That lawyer suddenly withdrew from the hearing where for several months he had been appearing for the Brothers.

Supper Show Price Battle In Chicago; Circuits Vs. Indies

Chicago, Jan. 27.

Independent neighborhood exhibs who have been futilely squawking that deluxe circuit spots are charging less for shows until 6:30 p. m. than the indie houses which open at six o'clock, have decided that a fight is better than a squawk. They've answered with a similar cut in tariff. Besides which they've added 30 minutes to the low price range.

Most circuit houses admit patrons until 6:30 p. m. under the matinee scale of 30 cents, while the majority of indie spots open at six p. m., with a regular evening scale of 40 cents. Protests getting no results, the indies are now going to give a 10 cent reduction on the regular scale until seven o'clock, thus turning the tables by 30 minutes on the circuit deluxers.

'BIRTH,' MEDICAL FILM, OKAYED BY MD. COURT

Baltimore, Jan. 27.

City Court reversed the Maryland State Board of Motion Picture Censors in an opinion handed down on the appeal of Culture Films, Inc., against the Board. The censors had eliminated portions of the film company's medical film "Birth."

In a voluminous decision the court stated it did not consider the film an incentive to abortive practices, but an aid in pre-natal care, and cited an article in a liberal weekly of national circulation in support of its argument.

"Birth" scheduled for local presentation at the Little theatre. It is a Terry Turner controlled film.

The attorneys who successfully fought the Maryland Censor Board were J. Carroll Sullivan and Edward L. Ward.

Goldberg's Division

Reorganization of certain divisional staffs on Fox theatres is on the swing with the appointment of Harry Goldberg as division director, replacing Hal Sheridan, resigned.

Goldberg was called in to take charge of New Jersey for Fox. He formerly was stationed at Buffalo in charge of Fox's upstate New York properties. Goldberg's shift has moved Marshal Taylor from Albany to Buffalo. No new appointment is expected for the Albany division, which will leave Taylor in charge of all Fox upstate theatres.

Goldberg will have jurisdiction of around 20 houses.

'Lincoln' in Big Demand For the Birthday Date

Biggest bookings of D. W. Griffith's "Abraham Lincoln" for any one day are for the Emancipator's birthday, Feb. 12. Every available print will be projected on that day in theatres throughout the country.

The demand from exhibitors is so great United Artists already has been swamped by applications.

N. Y. BLDG. CODE MORE LIBERAL?

Inside reports say that New York will change its building code so that construction will be permitted above theatre auditoriums. Authorities admit that the code is outmoded in regard to the restriction because of the advance in construction methods.

Should the change be made it means a great economy in theatre building and operation. A theatre within an office building or apartment house would have a rental of about one third of the present rates, or about $30,000 yearly as against approximately $100,000 for an average sized legit house at present.

Tentative plans call for the razing of some legit theatres and constructing them with office buildings above. Revived is the proposition of a mammoth hotel on West 44th street in which four theatres would be part of the structure. At present there are seven theatres on the site.

Under the proposed new code saving in insurance and operation is also considered.

With theatres requiring less rent, showmen believe that in the future attractions will get a better break all around.

BIP Showing Only Two Style Films Over Here; Comedies, Farces Out

Effective Feb. 6 New York office of British International Pictures will discontinue its publicity department. On that date "City Lights" (UA) goes into the BIP-leased Cohan, UA subleasing.

Future plans for BIP on Broadway are indef. The English company has decided to withhold all comedies and farces from American releases, showing only drama and action films.

BIP's home office recently sent over Stanley Whitely on a reported survey tour of America.

Any other Broadway theatre leases BIP will make will be for a short period only.

Lobby Gag 25c Device Out In Publix Detroit Houses

Detroit, Jan. 27.

Melograph, a self-recording device at 25c per, has been removed from all Publix lobbies here.

Gag didn't pull enough to make the space worth while.

Darmour All Set

Hollywood, Jan. 27.

Closed down during Larry K. Darmour's absence in the east, the Darmour plant will probably start blowing the whistle again in a few weeks.

Darmour returned Monday (26) after lining up shorts product for Radio release and features for W. Ray Johnson (indie).

DIRECTOR'S SWITCH

Hollywood, Jan. 27.

Hamilton McFadden has been switched to retakes on "This Modern World" by Fox.

Jack Blystone replaces him on the megging of "Young Sinners."

TED MACK

Now (Jan. 23) in second week at Paramount, New York.

WASH. GOES HOLLYWOOD FOR 'CIMARRON' DEBUT

Washington, Jan. 27

When Keith's staged the premiere of "Cimarron," it was, undoubtedly, the snappiest picture presentation ever given in the nation's capital.

Because Miss Ferber's story deals with Oklahoma's conversion from Indian territory to statehood, the picture was presented here under the patronage of the Secretary of War and Mrs. Hurley and the Secretary of the Interior and Mrs. Wilbur, and the Oklahoma delegation in Congress.

The Vice-President, Charles Curtis, and his sister, Mrs. Dolly Gann, were the guests of honor together with six cabinet members, forty-five Senators, 275 members of Congress, several members of the judiciary, and the ranking army and navy officers there.

Floyd Gibbons, who acted as m.c., introduced Estelle Taylor and Richard Dix, and the ceremonies were broadcast over a nation-wide radio hook-up. Previous to the showing the film stars, together with several notables, were guests at a dinner given by the National Press Club board of governors. A second pre-showing of the night was for members of the Press Club.

Outside of the theatre a battery of cameramen "shot" the notables as they entered the lobby. These will be tacked on to newsreels throughout the country in the R-K-O houses.

Hy Daab, for Radio Pictures, is said to have decided upon another double truck advertising campaign for the national release of Radio's "Cimarron," February 6-7. Daab's first big splash of this sort was with the Amos 'n' Andy picture for Radio. Its results were so positive much comment was devoted to Daab in the daily and trade press for the unusual publicity campaign.

The Daab idea appears to be that when he knows that Radio has something to stand up on the screen, to make the people see it by pre-telling in local sheets. Local dailies naturally relish the scheme.

Reports coming in to "Variety" from key cities forecast another "Cimarron" publicity campaign, mentioning the anticipated double truck displays. The "Cimarron" blast may not be as extensive or expensive as for A&A, but the indications are it will be substantial.

Chicago, Jan. 26.

As its first middle west date, Radio's "Cimarron" will go in the State-Lake Feb. 7 at pops.

R-K-O will try to get a run with it there.

U OFF LEGIT UNTIL 31-32 SEASON STARTS

Universal will not stage any legitimate shows on Broadway until next fall.

Carl Laemmle, Jr., is arriving east within the next three weeks, to line up four plays. These will be put in stock during the summer.

Talent, as well as story material, is the object.

Warner Invasion of FWC's San Pedro Hits Neutral Indies Via Price Slash

Los Angeles, Jan. 27.

A curious situation has arisen in San Pedro with Warners opening a new house there in opposition to Fox-West Coast, which has held the town as one of its southern Cal. strongholds.

A few days prior to the Warner opening last week, FWC got panicky, reducing the scale at the Cabrilla, its first run in the harbor town, from 50 and 75c to 25c general admission. This cut by FWC brought its first run down to the same scale as at its second run, the Strand.

A complaint has already been made to the local Film Board under the zoning plan with Long Beach theatres, only seven miles away, playing the same pictures as San Pedro day and date at a 60c. scale. It is also claimed that pictures have been playing San Pedro second run on a 12-days' clearance basis instead of 63 as specifically set forth in the zoning agreement.

Meanwhile, Warners is operating at a scale of 50 and 60c. in San Pedro as a first run, playing WB, FN, Radio and UA product.

Zoning Problem

Through taking its Cabrilla down to 25c. top, FWC virtually makes its first run a second run under zoning classifications, bringing up the question of whether under present scales Warners could not demand first run in San Pedro on all product, including that sewed up by FWC.

This would doubtless be determined when the new season's programs are ready for sale, but whether Warners would attempt to push that angle is something else again.

San Pedro first runs have the privilege of playing product immediately following L. A., with first runs having privilege of 63 days over seconds when admission is 25c. or more.

An anomaly in local advertising on runs was presented by FWC the day of the Warner opening in San Pedro. With Cabrilla down to 25c., FWC devoted more space to the Strand, its second run, advertising the two-bit price only at the Cabrilla.

College Pointers

Syracuse, N. Y., Jan. 27.

Around 42% of Syracuse University's student body attends a picture show at least once a week while 27% patronize a minimum of two. This was established by a survey made upon undergraduates by members of the advertising classes.

Collegiate preferences, as revealed by the summary, are:

Music by living musicians, either orchestral or organ, but orchestral preferred.

Shorter shows.

Better short subjects.

More comedies for features, with melodrama a second choice, and society love themes in third place.

The co-eds indicated they did not care especially for vaudeville. On the other hand, the men recorded a two to one vote in favor of "flesh" on the stages.

Canvass was emphatic in singling out newsreels as the most popular of all short subjects.

PAR LIMITING NUMBER SHORTS

Paramount is considering a new policy on shorts production. It calls for a limited production of straight entertainment subjects and filling in the full schedule with commercial shorts made by the company for industrial clients. Paramount made around 116 short subjects last year. This is likely to be reduced if the advertising plan is carried out.

Impetus for the new idea seems to have been brought about by the success which certain industrials made by Par have attained in P-P houses. The industrial work is in charge of Manny Cohen, Par newsreel head.

There does not seem to be any idea indicated that it is Paramount's intention to entirely obviate straight entertainment subjects, even in the distant future. A combo of the two types is figured to increase the company net two ways. One of these ways is a cut in production overhead because the industrial customers pay a specific sum for production. The rental income works on a similar guaranty. This is figured on a per capita b. o. circulation for each house.

M-G Studio Workers to Have Word in Operation

Hollywood, Jan. 27.

To dispel anonymous complaints and promote ideas for betterment of studio operations, Metro is instituting a plan giving every employee a word on the subject. Idea is Louis B. Mayer's. Departments at the studio will be represented by committees which, in turn, will appoint other committees to take up matters with execs.

Two in One

Hollywood, Jan. 27.

In negotiating for the rights to "Whitey," the Graham brothers' sequel to "Queer People," Howard Hughes is considering a combination of the two yarns for one picture.

Deal for the second book, just published, has not yet been completed by Hughes. Paramount, meanwhile, is interested in it for Jack Oakie.

SONGS FOR "PRIDE"

Hollywood, Jan. 27.

Mike Levee, at Paramount, is working on the American treatment of "False Pride," original Viennese story.

Picture will probably be made with Par's stock players and will include a couple of songs.

PUBLIX FIGURES ON INCREASING 15-25c SPOTS

Paramount-Publix is against a wholesale cut in b. o. prices. As it sizes up, P-P about figures on treating each locality on its merits and likewise for each house. Cuts may or may not be made according to conditions.

P-P, however, is looking forward to increasing its present crop of 15 and 25 cent houses. That's another way of handling the b. o. cut rating.

Move seems destined to spot the circuit in direct grind opposition to neighbs and marks the first entry of a major circuit in that line of theatre operation on any kind of a big scale. That covers every type of theatre possible except under a tent.

Lost Script Books Take Care of 10% Price Cut

Hollywood, Jan. 27.

Total sale of script books for Fox West Coast last year amounted to $380,300, an increase of $141,000 over 1929. Biggest sale of the books was in the northwest.

More attention to this method of selling tickets will be given this year. The 10% reduction on admission price of tickets in script form is more than made up by the number of books lost.

Yiddish Film Opening

"Shulimith," by Abraham Goldfarb, foreign made Jewish talker, opens Jan. 28 at the Royal, Malden, Mass., Judea Films distributing.

New York opening two weeks later.

Talking Shorts

LAUREL and HARDY
"Another Fine Mess"
22 Mins.; (Comedy)
Loew's New York
Metro

Slapstick laughs. Same crudities involving various stages of undress by Stan Laurel. This should satisfy the audiences who go for this team. This time the talk centers about the pair moving in on a Colonel's home and being found out. They escape under phoney animal skins, with the fadeout showing them on unicycles.

Photography is fair. The most obvious fault in production is the timing. Recording fair. Too much dialog makes the subject move slowly and laboriously. Capable cast, including Thelma Todd. She spots here like a nugget in a dishpan. Her bit with Laurel on the sofa is the best in the film.

If intended for England that line on "God Save the King" should be cut when the Colonel starts shooting "Lord Plumtree." Customers may not notice, but "S. C." initials plainly seen on the grilled iron door of the house used in the film do not coincide with "Colonel Wilberforce Buckshot's" letters.

Another panic, though, for the couple in the foreign versions.

Shan.

"NO, NO, LADY"
Comedy
20 Mins. (Comedy)
Lexington, New York
Educational

Two-reeler with Andy Clyde and Dorothy Christy, packs plenty of situation laffs and is a better than average filler for split week and daily change spots. No bellies but good clean fun with a dash of slapstick and a finish reminiscent of the old Keystone cop comedy cycle. A healthy belch worked in by Clyde during a drinking sequence grabbed the big laugh at this house, which gets plenty of trade from sophisticated Park avenue.

Plot concerns one of those spineless husbands whose wife goes in for amateur plays, both on the writing and acting end.

Clyde, the henpecked husband, burns plenty when his torch-bearing wife brings her lover in the play into his home for rehearsals. He does nothing about it, however, until the actual stage performance when he busts on during the final clinch and gives the heavy drama an unexpected comedy finish. That brings the platoon of cops on the stage for chase stuff.

Clyde stands out in this one. Given suitable material he looks like a good bet for comedy fillers.

"GYPSY CODE"
Folklore.
20 Mins.
Stanley, New York.
Audio Cinema

Too brutal and suggestive and generally amateurish in dialog and performance. Grinds of the 15-25 class might consider it as emergency filler, but even fans in these houses are wise enough to laugh at the wrong time.

Code credited the average gypsy of an eye for an eye, etc., is exemplified by Roy D'Arcy almost to the point of burlesque. An infidelity before hand is done so crudely, with poor performers reciting poor lines that the Hays office may blot this out on the charge of prone position alone.

A whipping duel is another thing overdone. Beating his man while he is down, even though the streaks on naked upper trunk are obviously grease paint, is repugnant. "Black Eyes" is sung throughout most of the running time. There's poison and a knife or so along with the rest of stagy props that go with stuff of this kind. *Waly.*

"ONE DAY"
Industrial
15 Mins.
Cohan, New York
Visugraphic

Most successful screen ads so far have featured in dipping into ancient newsreel archives or educational shorts of another day. "One Day" does that enthusiastically. It has crowded too much into 15 minutes; so much the average patron will have a headache from the speedy inserts and little more than a haze for recollection.

The ad is for the Philadelphia "Bulletin." Newspaper plant comes in for the last five minutes of the running time. *Waly.*

"AMERICAN ENGLAND"
Travelog
7 Mins.
Cohan, New York
B. I. P.

Geographic demonstration of British locations made famous by their connection with William Penn. Better adapted to educational purposes than as entertainment. Shot silent with an off-screen announcer orally stressing the points of interest.

Unanimated subject could class as a series of "stills" except for an occasional pam by the camera. Might have some value for the Pennsylvania Quakers. For general release it's far from important. *Sid.*

"COURT PLASTERED"
Helen Broderick and Lester Crawford
8 Mins. (Comedy)
Winter Garden, New York
Vitaphone No. 1165

Fast moving comedy with Helen Broderick again doing her dandy hard-boiled dame characterization. Opening has her returning to the barber shop, where she is employed as a manicurist, after acquitted of murdering her husband.

Cut-back to the court room has Miss Broderick on the stand and Lester Crawford as the prosecuting attorney raking up her past and the events leading to the tragedy.

Holds plenty of laughs for the sophisticates, with some of Miss Broderick answers to the questions fired at her by the attorneys bordering on the blue.

Defense finally brings out that she murdered her husband because he woke her up in the middle of the night to whistle "The Stein Song" and ask her to identify the title of the tune that was running through his head.

Finish has the manicurist grabbing off the judge who sat in on her trial, he visiting the barber shop soon after she has finished telling the help all about her acquittal.

Comedies of this type are made to measure for this capable comedienne and will please any adult audience.

ROBERT L. RIPLEY
"Believe It or Not"
8 Mins.
Winter Garden, New York
Vitaphone No. 1148

Seventh of the Ripley series of oddities is not up to those seen around previously, although the subjects presented in person, in drawings, and animated cartoons hold entertainment value.

In this one Ripley is spotted in his studio where he is visited by a one-armed soldier whom he introduces as the most decorated fighting man in the world, the possessor of 83 medals. Only other "in person" novelty presented is a one-armed paperhanger. Remainder of the collection of curios gathered by Ripley are shown in drawings, consisting of the holder of the record for endurance sitting, a modern Jonah, the bearded widow, some facts about trained fleas and a woman who sews clothes for them; flappers of early history, and the king who fixed the yard as a standard of measurement.

Several characters, among them a stenog, are brought on the set to listen to Ripley discuss his widely publicized array of topics.

HANDEL
Sketch, with Music
14 Mins.
8th St. Playhouse
Educational

Another of the Music Master series. Ought to go well in almost any house. Well made and plenty of action.

Subject as usual is taken from a part of the musician's life. Handel is shown as a blind old man deciding to help a young boy who wants to study music. He explains, by way of a flashback, what a tough time he had convincing his parents to help him when he was young. The struggle with his father is well done.

Entire subject is accompanied by excerpts from Handel's music played by Shilkret's orchestra. Too "symphonized" in the jazz band sense, at times, but okay.

Acting, unbilled, by a little boy as Handel when a child very good. Costumes credited to Mme. Serova, and not worth mentioning.

EDDIE BUZZEL
"Came the Pawn"
Novelty
9 Mins.
Lexington, New York
Columbia

Sophisticated and good comedy for adult programs. Buzzel wrote and directed. He knows how to gag. One or two verbal streamers might not be young, but they seemed to go over fresh. Plus the Buzzel personality it makes a good combo.

Buzzel here suggests a radio announcer at the bedtime radio hour. He talks on the marital problem of a pair. Certain characters reenact in part what he describes in an offstage voice. Mostly about a hubby and a wife cheating.

Shan.

PERCICHOT
"Dans la Rue" ("In the Street")
Song
5 Mins.
President, New York
Paramount

One of Paramount's French-made shorts. It presents a second rate French singer doing a bum number, with neither song, voice, production nor idea standing out. Even for a French audience it must be dull.

Photography in this one is okay and recording spotty. But how it can possibly interest anyone is the question. Made at Par's near-Paris studios.

"THE BORDER PATROL"
Joe Frisco
13 Mins. (Comedy)
Winter Garden, New York
Vitaphone No. 4426-27

Travesty on 10-20-30 western mellers. It shows evidence of ample scissoring, holds a few laughs, mainly at the finish. Joe Frisco is featured with Evelyn Knapp in support. Not as good as Frisco's other shorts.

Frisco is Texas Jim, an outlaw who turns stool to turn up Black Bill, the villain. Latter operates a border gambling joint.

Dressed in drag costume Frisco gets a job as an entertainer in the dive and succeeds in getting the villain in a tough spot but Black Bill's gang is about to gain the upper hand when the sheriff's "small group of picked men" come to the rescue.

Stock shots of a troop of cavalry in action are used for a finish. One earlier sequence shows Black Bill on the make for Chicago Lil (Frisco), with the comic telling him to scram as he enters his dressing room.

Played straight, old time mellers are surefire laugh-getters in shorts. "The Moonshiner's Bride" incorporated in a commercial reel recently screened on Broadway, is a standout. Haphazard playing and faulty direction react against this one.

"NAGGERS DAY OF REST"
Mr. and Mrs. Jack NORWORTH
8 Mins,; (Comedy)
Strand, New York
Vitaphone No. 1139

Fourth of the series, featuring the Jack Norworths, rates a spot on any program, mainly because this team dishes up snappy repartee based on marital relations that invaribaly strikes a responsive chord.

Setting is a spacious bathroom, with the husband and wife wrangling over who is to be first for the tub. Norworth, while shaving, has to listen to his wife's tirade about his cruel treatment and lack of attention. When she pauses for breath he gets over a nifty, or lets her have a chunk of soap suds from his shaving brush.

Atttempting to laugh off the accusations of his wife about flirting with the girl in the apartment across the airshaft only got him into more trouble. Unable to ease his wife out of the room, Norworth makes a pillow out of the bath mat and curls up for a nap, while the headache babbles on. She turns the shower on him thoroughly, and continues to chatter on endlessly.

Surefire comedy, with the Norworths spacing and timing their laughs nicely.

Alfred Goulding, who directed, got all there was out of the script.

"THE COLLEGE VAMP"
Andy Clyde
22 Mins.; Comedy
Cameo, New York
Educational

Travesty on college life, featuring Andy Clyde with Yola D'Avril and Patsy O'Leary, is a passably fair laugh-getter for the grinds. Quartet of writers who regularly supply Clyde with script material aimed mainly for situation laughs in this short. Once more they have Clyde doing a drinking bit and working in a couple of resounding belches.

Clyde is the dean of a college whose students rebel against his stringent rulings against college fraternities. Boys finally managed to get a flashlight photo of the dean in a compromising spot with the dramatic teach, Yola D'Avril, the college vamp. The dean finally agrees to become a member of one of the fraternities that he had ruled off the campus.

Best situations are during the early sequences, the comedy then tapering off to a weak finish.

NOEL-NOEL and Paul COLLINE
"La Disparue" (The Missing Woman)
14 Mins.
Comedy Skit
President, New York
Paramount

Quite funny skit for French audiences but of no value otherwise. Made by Paramount in Joinville (France) it is a very clever thing of the sort. Will find room in America only with French films, however.

Skit has a man reporting the mysterious disappearance of his wife to the police missing persons' bureau. Man is in tears as he tries to tell his story and almost drives the police sergeant to the showers.

Much of the comedy is obtained through the policeman's use of a Southern France accent, it being a great joke to Parisians that all their police are from Marseilles or Corsica.

Some of the gags old but effectively put over. Finish finds policeman frantically trying to find out how long the woman has been missing, only to learn it is but 15 minutes.

Not too funny but as worked up, okay.

CAN'T FIND BAD LADY

Hollywood, Jan. 27.

Charles Rogers is still on the hunt for a leading lady in "Registered Woman." Jeanette McDonald, at first considered, is out now.

Miniature Reviews

"Cimarron" (Radio). Big money feature for all classes of theatres. A Western that is different and maximum in audience appeal.

"Resurrection" (U). Lavish production with some good acting. Music included but that's all. Sizes up like moderate b.o. product with potentiality for intellectual and Jewish neighborhoods.

"Fighting Caravans" Par). Weak western bolstered by cast names and slightly more than usual production flash. Lacks a punch.

"Gang Buster" (Par). Oakie in entertaining satire on underworld melos. First rate week-stander. A bit keen for neighborhoods.

"Going Wild" (F. N.) Tiresome slapstick Joe Brown comedy. Doesn't stand up on any angle.

"Children of Chance" (BIP) Badly cut and directed but a little above average. Good enough to be tacked on double-feature bills.

"Ex-Flame" (Liberty.) Old fashioned mush stuff; for the women and may make the neighborhoods because of the "East Lynne" exploitation.

CIMARRON

Radio Pictures production and release. Richard Dix, Irene Dunne and Estelle Taylor featured. Directed by Wesley Ruggles. Produced by William LeBaron. Associate producer, Louis Sarecky. Adapted with continuity and dialog by Howard Estabrook from the Edna Ferber book of similar title. Cameraman, Edgie Cronjager. At Globe, New York, twice daily, opening Jan. 26, indef, $1.50 top. Running time, 124 minutes.

Yancey Cravat.....Richard Dix
Sabra Cravat.....Irene Dunne
Dixie Lee.....Estelle Taylor
Felice Venable.....Nance O'Neil
The Kid.....William Collier, Jr.
Jess Rickey.....Roscoe Ates
Sol Levy.....George E. Stone
Louie Heffner.....Robert McWade
Mrs. Tracy Wyatt.....Edna Mae Oliver
Mr. Bixby.....Frank Darien
Isaiah.....Eugene Jackson
Ruby Big Elk (eldest).....Dolores Brown
Ruby Big Elk (younger).....Gloria Vonic
Murch Rankin.....Otto Hoffman
Grat Gotch.....William Orlamond
Louis Venable.....Frank Beal
Donna Cravat (eldest).....Nancy Dover
Donna Cravat (younger).....Helen Parrish
"Cim" (eldest).....Donald Diloway
"Cim" (younger).....Junior Johnson
"Cim" (youngest).....Douglas Scott
Yancey, Jr.....Reginald Streeter
Felice, Jr.....Lois Jane Campbell
Aunt Cassandra.....Ann Lee
Dabney Venable.....Tyrone Brereton
Cousin Bella.....Lillian Lane
Jouett Goforth.....Henry Rocquemore
Arminta Greenwood.....Nell Craig
Pat Leary.....Robert McKenzie

An elegant example of super film making and a big money picture. This is a spectacular western away from all of the others. It holds action, sentiment, sympathy, thrills and comedy—and 100% clean. Radio Pictures has a corker in "Cimarron."

It was given some dandy advertising for the Globe's premiere. It's a picture that can stand any kind of strong exploitation, some of that prize Radio campaigning, where they know they have a picture.

When it may be said that the only possible fault finding about this expensive talker may be its length, 124 minutes, and that it will be difficult to cut it down for the regular picture houses without losing some of its value somewhere, that about sums up everything. Of course, 124 minutes will interfere with the usual turnover of a picture house program, but as shown at the Globe, not a foot is padding.

Two outstanders in the playing, Richard Dix and Edna May Oliver. Each surprisingly excellent. Dix with his straight character playing of a westerner and an Oklahoma pioneer who dies before his statue is unveiled in that state, while Miss Oliver is nothing less than exquisite in her eccentric comedy role of a Colonial dame in the wilds.

A notably balanced company and an evenly balanced performance. But of the remainder perhaps nothing will draw more attention than the skillful aging of the main role players, from 1888 to 1929, a period they pass through of over 40 years on the screen.

Wesley Ruggles apparently gets the full credit for this splendid and heavy production. His direction misses nothing in the elaborate scenes, as well as in the usual film making procedure.

Big production bits start with the land rush into Oklahoma in 1888, then the gospel meeting in a frontier gambling hall where Dix makes his biggest mark, an attempted bank robbery and the court room trial of Dixie Lee, the harlot. Each of these, and others, carries its own individuality. There is something different about them all.

The land rush starts the action, men on horses and in wagons racing to capture some part of the two million acres released by the Government to the first comers after the boom of a cannon at noon. Action is further pushed into that bit when the same Dixie Lee outwits Dix by securing his horse and being the first to stake out the Bear Creek claim he was after. But in the trial where Dixie looks set for a jail term as a wanton, it is Dix who becomes her champion pleader to the jury, despite the protest of his wife, and secures an acquittal.

It is Dix, too, who balks the bank bandits, alone, with his two-handed gun play. Dix is using the guns frequently. His first shot in the picture lopped off a piece of an ear of the heavy, and in the gospel meeting Dix ended the meeting by killing the same villain, who tried to shoot first.

Dix's reform work as a quick shooter and editor of the local weekly turned the wild overnight camp of Osage, Okla., into a respectable town, with his influence felt throughout the newly squatted territory. Which is why he got the monument years after.

Of the other women, Estelle Taylor as Dixie Lee somewhat fades irene Dunne as Dix's young and old wife. Miss Taylor's showings are few but she makes them impressive. Miss Dunne does nicely enough in a role of a loving wife and mother, which does not permit her to be much else. What she later accomplishes in a political way is suggested rather than acted. Roscoe Ates as a stuttering printer lands several laughs.

It's doubtful if a red-blooded western such as this, another period in American history, has held as many big diverting scenes as "Cimarron." Many parts of it grip, ofttimes quite tight, and for this reason as well as in general the women will go for it along with the men, and the kids, too.

The finish may disappoint those lovers of a reward for the heroic. Dix dies in a newly discovered oil field, aged and ragged, after away from his family years without explanation for that, to the audience or the family. But he died, anyway, in the arms of his wife, now a congresswoman in 1929, and the unveiling immediately afterward partially squared it.

Radio has made a great start with "Cimarron" for 1931. *Sime.*

FIGHTING CARAVANS

Paramount production and release. Featuring Gary Cooper. Underlined: Lilly Damita, Ernest Torrence, Tully Marshall, Fred Kohler. Adapted from Zane Grey's story of same name by E. E. Paramore, Jr., Keene Thompson and Agnes Leahy. Photographed by Lee Garmes with Wm. Shea editing. Directed by Otto Brower and David Burton. At Rialto, New York, for grind run, indef, Jan. 24. Running time, 91 minutes.

Clint Belmet.....Gary Cooper
Felice.....Lilly Damita
Bill Jackson.....Ernest Torrence
Lee Murdock.....Fred Kohler
Jim Bridger.....Tully Marshall
Seth.....Eugene Pallette
Couch.....Roy Stewart
Jane.....Mary Foley

Very mild western rating de luxe house attention on the cast names involved and the production splash in the expected covered wagon vein. Story is merely Form 38 with the dual directors, Brower and Burton, giving it nothing to lift the film above classification as ordinary. Due to the nature of the theme, okay for youngsters and England. Meanwhile, it's a struggle to retain interest.

It's a long wait for the inevitable Indian attack. Almost to the final reel. Directors have concentrated on Ernest Torrence and Tully Marshall, as a couple of hard drinking plains scouts, so that they're all out of proportion on footage. Love tangent is Gary Cooper, as the young protege of the two scouts, and Lily Damita as the lone girl who joins the train to drive her wagon across the country alone. No particular interest in the heart angle because there's little to intrigue the imagination. For Cooper and Miss Damita it's a walk-through. There is no "menace."

Screen always seems to the brim with Torrence and Marshall for indifferent comedy. Good performance by Torrance, who overshadows his partner, but even the elongated Ernest becomes wearisome with at least 50% of the picture.

A twist to the Indian attack in that it takes place as the wagon train is fording a river. Not a spectacular battle until Cooper fires a raft of oil barrels in mid-stream to halt the redskin advance across the water. Only pictured inference of a villain is a flash of Fred Kohler conferring with the Indians prior to the attack and his shooting of Marshall in the back during it. Torrence retaliates as he succumbs to an arrow.

No brilliance in the dialog, the script lacking weight from start to finish. Panoramic flashes of the wagon train on the march are the principal pegs upon which the film hangs until the warfare finale, plus the quiet clinch under the Redwoods at the close.

The Cooper name will probably attract the women while the kids figure to be sure attenders, but "Fighting Caravans" doesn't look like a big gross picture. It's simply a "Big Trail" on a smaller scale. Film, running 91 minutes, is wide

(Continued on page 15)

How He Lied to Her Husband

(Comparative comments are here offered of the simultaneous screening of the same picture in New York and London, as an unusual coincidence. The subject is British International's production of George Bernard Shaw's first original story for pictures.)

British International Pictures production and release. Based on a story by George Bernard Shaw. Directed by Cecil Lewis. At the Cohan on double feature bill week Jan. 16. Running time, 37 minutes.
He.....Robert Harris
She.....Vera Lennox
Husband.....Edmund Gwenn

No one but Shaw could shuffle dialog the way it is done in "How He Lied to Her Husband" and escape suspicion of senile dementia. Only George Bernard or Swaffer could get such a hodge-podge of incongruous conversation called "a story" and printed as such. Only Bernard, however, could get it on the screen. But Bernie flops right here because the thing will never get beyond the smallest screens; those in houses catering to that type of people who see their own "wisdom" reflected in someone else's foolishment.

Maybe this mess is due to the adapter's own confusion and embarrassment at the very thought of bringing Shaw's first to the screen. Maybe it's all the adapter's fault. But the lines must be Shaw's.

Shavianism will always save Shaw. Thus, even though no little applecart dumplings can be detected in this picture, customers who read Shaw will conceal their inability to analyze the patch-quilt of thoughts which were ruminating through the Shaw brain during the birth of "How He Lied to Her Husband." This may look like another practical joke from Shaw to some; that he consented to write something for the screen just to convince the vast flock of film payees how great the percentage of morons is within their own ranks. Shaw, himself, today probably couldn't give a reason for the thing. He probably couldn't review his own picture.

There are three people in the cast, all devoid of personal attraction.

"He" is the bewildered one.

"She" is the one who lets "he" believe he is loved until he attempts to materialize it from impotent pages of prose.

The 'Husband" is enraged when "He" denies he is in love with "She."

It's "He," "She" and "It," with "She" and "It" laughing in understanding raucous British style at the finis. But poor "He" is as bewildered and bored as the audience.

Waly.

Die Marquise von Pompadour

("The Marquess of Pompadour")
(GERMAN MADE)
(With Songs)

Berlin, Jan. 17.

Willi Wolff production and Deutsches Lichtspielsyndikat release. A gallant play by Willy Wolff and Hans Rameau. Directed by Willy Wolff. Music, Eduard Kuennecke, Rudolf Nelson and Robert Stolz. Production management, Willi Wolff. Photography, Willi Hameister. Starring Anny Ahlers, Kurt Gerron, Walter Jankuhn, Ida Wuest, Irene Ambrus, Ernst Verebes, Fritz Odemar, Hans Rameau, Wilhelm Bendow, Max Ehrlich, Gustl Stark-Gstettenbauer. Recorded on Tobis-Klangfilm. Running time, 102 minutes. At U. T. Kurfuerstendamm.

Willi Wolff certainly had no artistic intentions with regard to this nor did he want to revive history. He tells with somewhat too sweet a taste a not unfamiliar invented episode out of the life of this big marquess. From the business view, Wolff's intention may be regarded as successful. This picture should bring nice revenues.

Serious accomplishments on the part of the actors cannot be determined as yet. Anny Ahlers, taken from the operetta, has her stage routine but nothing more. Her appearance does not answer the requirements a star has to fulfill. Nothing emanates from her and she is therefore no great asset. Ida Wuest had a special applause appeal. She is always charming and funny. Ernst Verebes and Irene Ambrus, with her sweet voice, pleased the public. Kurt Gerron does all he can with his role as King Louis XV.

Hits have not been created though three hit composers have been busy on this picture. This was not striking, either, as sound production was indistinct.

The Kurfuerstendamm public received this talker with moderate applause. *Magnus.*

FIGHTING CARAVANS

(Continued from page 14.)

open to cutting and will screen better with 1,000 or 1,500 feet out.

Camera and sound work standard, although a too low notch on the fader didn't help the first two or three reels at this reserved seat opening ($5 top) Friday (23) night.

Just another picture to the premiere throng, but will impress the fans more favorably than the sophisticates. But that this feature can get above moderate grosses is doubtful. That it will be spotty is much more likely, as it lacks any real strength. *Sid.*

London, Jan. 14.

British International production and release. Adapted from Bernard Shaw's one-act playlet of the same name. Supervised by Bernard Shaw. Directed by Cecil Lewis. In cast: Vera Lennox, Edmund Gwenn, Robert Harris. Photography, Jack Cox. Length, 3,341 feet. Running time, 40 mins., approx. Censor's certificate "U." Reviewed Carlton theatre, London, Jan. 12.

The first Bernard Shaw talker. A curious piece of work and, although difficult to fit in with modern program ideas, it seems to be of little use other than on the author's name.

Playlet from which it is adapted was one of those things the Irish sage flung off between serious work. No difficulty in deciding why he should have sold the talker rights, which he may never sell for his more important work. There is little suggestion in the dialog, the most important part of the film, of the Shavian wit in which people believe and the whole thing might well have been evolved by any smart youngster with a twist for light sarcasm.

Story, such as 'tis, tells how "She" gets het up when she finds "His" poems are lost. She thinks "Hubby" will be vexed when the relatives read them. The lover tries to persuade her to leave home with him but she refuses, coercing the boy into telling the husband the poems were written about the sunrise and not about the wife. Hubby, to the lover's surprise, is annoyed the poems are not written to his wife and starts a slapstick fight. The wife intervenes and makes the lad confess. On hearing the jingle was intended for his wife, after all, "Hubby" is so delighted he makes friends with the youngster and arranges to have the poems published.

Production follows the stage lines fairly simply but aims, in the art direction, at satirizing the life of the Nineties. Result is an abundance of stuffy furniture and a spate of silly ornaments. Some of the dialog creeps around the family portrait gallery and succeeds in getting a mild laugh or two.

Acting is difficult to fit in with modern ideas. Shaw, conceiving the whole playlet as quiet satire on the conventional triangular tangle, made his actors burlesque rather than troupe. Gestures are overemphasized, dialog delivery is stilted and artificial. This, of course, is intended and quite clever; in keeping, no doubt, with the Shavian playlet when first written.

The whole point here is simply "How He Lied to Her Husband" which might have been the last word 20 years ago. The result is the picture is in danger of getting the wrong sort of laughs. At most only a proposition for the arty halls where the author's name will get the patrons.

"He" is acted by Robert Harris, in keeping with the burlesque vein. Vera Lennox, as "She," keeps up the same note while Edmund Gween as "Her Husband" is perhaps the most human of the trio.

A good piece of trouping, this, skirting burlesque and naturalism very cleverly. *Chap.*

RESURRECTION

(With Music)

Universal production and release. From novel by Count Leo Tolstoi. Directed by Edwin Carewe. John Boles and Lupe Velez co-starred. Music by Dimitri Tiomkin. Adaptation and dialog by Finis Fox. Lyrics by Bernard Grossman. Photography by Robert K. Kurrle. At Roxy, New York, week Jan. 23. Running time, 73 minutes.
Prince Dmitri Nekhludof.....John Boles
Katusha Maslova.....Lupe Velez
Princess Marya.....Nance O'Neil
Major Schoenbbock.....William Keighley
Princess Sophya.....Rose Tapley
Simon Kartkinkin.....Michael Mark
Eupremia Botchkova.....Sylva Nadina
First Judge.....George Irving
Merchant.....Edward Cecil
Beautiful Exile.....Mary Forman
Olga.....Grace Cunard
Princess Hasan.....Dorothy Flood

Two scenic shots, hysteria scene and some lavish upholstery lift this picture to ordinary fare. It's treated, however, with a heavy hand, bluntly and with deep sombreness. Tearful almost throughout, but when Lupe Velez sobs her way out of that Russian courtroom and to jail, customer's memories will linger. The music offers little to recall. Recording mostly okay.

Those scenic shots are on outdoor terrain showing long, thin, lines of Russian exiles marching to Siberia. The terrain, however, looks strangely familiar.

The type of costume story that is "Resurrection" has become standard through the years. Setting here is in 1876, time of Alexander II, as Czar of Russia. A woman wronged and redeemed through love. Locally it's a peasant girl and a Russian prince.

The fame that is the book's and the two names, Boles and Velez, should offer a chance for moderate b. o. possibilities. Exploitation otherwise limited.

Looks like a good bet that way for the arty sectors and intellectuals. Also Jewish neighborhoods where old Russian shenanigans can be remembered.

There is every indication in the picture that director and producers over-estimated the theme. Attempt to surround the story with a grandeur that was its due worked only to involve the plot and make certain scenes too wordy and boring. Simpler treatment would have provided better b. o. chance. Those lavish sets were without any nicety in photography or dramatic value. If that was meant to show the crude tastes of the royalty class in Russia at the time, Carewe may have succeeded but not for the gross.

Not a laugh in the picture leaves something to be desired. This apparently was provoking to producers, since a music scene on the pretentious alternates with each simple setting. That made it look like a principle for the director of something like "When in doubt, use music." N. g. here except in two simple shots. Songs then okay and brief.

John Boles does a good attempt at acting. Even when he signs he offers an improvement to make him consideration for other dramatic roles after this. Miss Velez proves that with proper handling she can show superior dramatic strength. She offers a standout contrasting role between a simple, happy peasant girl to a weazened and immoral woman. She suits her role everywhere except when her foreign accent is thrown against Bole's finely enunciated tones. Then Miss Velez suffers verbosely, so to speak.

The picture moves with an uneven tenor and a changing tempo which may be due to cutting. Too much of some scenes and too little in others, mostly the simpler ones. Plenty of people used and settings must have cost plenty. Ordinarily lavishness may offer a pretentious argument for b. o. but theme that common and lack of laughter offset much commercial value.

Soldiers are shown riding to war and anything in song for cultivated voices only. For U. S. A. that's bad.

Shan.

GANG BUSTER

Paramount production and release. Directed by A. Edward Sutherland. Jack Oakie starred. Original story by Percy Heath; dialog by Joseph L. Mankiewicz. Photography by Harry Fischbeck. Running time 65 minutes. At the Paramount, New York, week Jan. 23.
Charlie (Cyclone) Case.....Jack Oakie
Slyvia Martine.....Jean Arthur
Mike Slade.....William Boyd
Zella.....Wynne Gibson
Andrew Martine.....William Morris
Pete Caltek.....Francis McDonald
Carlo.....Albert Conti
Gopher Brant.....Tom Kennedy
Faulkner.....Harry Stubbs
Sammy.....Ernie Adams
Otto.....Constantin Romanoff
McGintey.....Pat Harmon
Lieutenant.....Joseph Girard
Taxi-Driver.....Eddie Dunn

Travesty on the popular gang melo rich inlaid with sure fire comic device and expertly made. Better than average program material to start with and maybe a semi-smash depending upon one condition—is the fan public fed up on the straight underworld story?

Evidence on the point is conflicting. The good gang stories click like "Little Caesar" and the mediocre ones create no stir. Not so good for the neighborhoods where comedy melo confuses the peasants.

Independent of such consideration, "Gang Buster" is a first rate example of comedy technique. Background is entirely serious gang warfare, shrewdly developed for dramatic punch. A great abundance of machine-gun fire and quick-on-the-trigger incidents but its real purpose is to build up the contrasting comedy of Oakie, in the guise of a small town sap, who defeats the smart crooks through his own monumental boobery.

The story scheme looks sure fire. Nothing is quite so funny to the mob as a dumbbell who blunders into peril and blunders out again. There is one sequence when the two rival gangs are holding a pitched machine gun battle around the house where Oakie is for the moment imprisoned. The boob moves from room to room in peril from both warring factions but always miraculously escaping the leaden machine gun spray.

Another laugh incident is when Oakie breezes into the lair of the gangsters to tell the leader that his abduction of a girl "is against the law and he'll get himself arrested." The whole film is made up of situations like that and is a solid succession of haw-haws. Situations in a frolic like this do not have to be plausible. It's really a farce only intensified by a dead serious under current and the by-play is skillfully elaborated to build up the incongruous comic effect.

For instance, while Oakie is under both sides of a machine gun battle the thing that worries him is a superstitious dread of hard luck from such absurd things as wall pictures that hang askew; a calendar that shows "Friday the 13th" and a black cat that crosses his path. He walks to a window in line with the bullet fire in order to stroke a rabbit's foot for luck.

Sutherland also directed the other Oakie comedy "Sap from Syracuse," built around a somewhat similar character. This one is a bit more hilarious than "Sap," but is not so legitimate in its technique. It's really a two reeler sustained for feature length by a romantic story thread but the whole thing is done with disarming artlessness and holds together for the whole stretch by carefully nursed suspense—suspense that may be phoney but which, nevertheless, tricks the attention.

Cast of first rate players conspires to further the comedy-drama treatment. Jean Arthur, as the heroine, plays a difficult role with easy grace while Wynne Gibson, cast as a femme heavy, has a crisp, legitimate touch. William Boyd as the gang leader puts every emphasis on the melodramatic angle of the part without anywhere overdoing it and supplies the menace contrast that is the whole travesty trick.

Rush.

DAMAGED LOVE

Produced by Superior Talking Pictures (indie). Released by Worldwide-Sonoart. Directed by Irvin Willat. Based on the stage play "Pleasant Sins," by Thomas W. Broadhurst. De Forest recording system At Central, New York, beginning Jan. 17. Running time, 65 minutes.
Jim Powell.....Charles R. Starett
Rose Powell.....Eloise Taylor
Madge Sloan.....Betty Garde
Ned Endicott.....Charles Trowbridge
Nita Meredith.....June Collyer

"Damaged Love" is far superior to the average independently made talker feature. This goes for cast and story, although the direction, considering Irvin Willat, could have been a lot better. Picture can be cut to 50 minutes. Then it will take up slack now evident and be a safe one-day booking for double bills or many of the second runs and most of the grinds that do not demand fisticuffs and gun fire.

The picture, one of the last to be made in De Forest's plant in the east, before it was turned into a garage, is sure-fire with the stenogs. In fact, it is made for them. Exhibitors who book it in cities should keep this angle in mind in any exploitation.

Recording is good and the theme song "As Long as We Are in Each Other's Arms" is a pip that will become a favorite by the right kind of plugging. Repeated three times, however, here, is too much. June Collyer's second rendition in a studio party could be eliminated since there is plenty of nightie activity there and June had gone through the entire song in the previous reel.

Lighting on some of the sets is conspicuously poor, definition of some of the facial outlines literally being blurred into the background. Not enough of this to impair the general box office.

Story takes a novel twist. Miss Collyer as Nita, the free-love girl, determined to get her man, Jim, allows herself to start the road to motherhood. This is handled in such a way as to be inoffensive. Going back to the wife, Rose, with the old moral, of indiscretion being left out in the cold, follows.

Action will hold the interest when the necessary editing of matter devoted to insignificant details and repetition, such as duplicating conversations in person and on the phone, is made.

Good names in the cast and the roles are handled accordingly.

Waly.

EX-FLAME

Liberty Productions production, released by Tiffany. Neil Hamilton and Marian Nixon starred; Norman Kerry and Judith Barrie featured. Directed by Victor Halperin, who wrote the story and dialog. Adapted by George Draney. Cameraman, Ernie Miller. At Warners' Beacon, New York, week Jan. 23. Running time, 68 minutes.
Sir Carlyle Austin.....Neil Hamilton
Lady Catherine.....Marian Nixon
Beaumont Winthrop.....Norman Kerry
Barbara Lacy.....Judith Barrie
Umberto.....Roland Drew
Kilmer.....Joan Standing
Boggins.....Snub Pollard
Lady Harriet.....May Beatty
Colonel Lacy.....Lorimer Johnson
Argentinian.....Jose Bohr
Keith.....Cornelius Keefe
Wilkins.....Joseph North
Parson.....Charles Crockett
Stuart, Jr.....Little Billie Haggerty
and Louis Armstrong and His Jazz Band

"This week 'East Lynne' at Warners' Beacon." That's where it belongs, and at other neighborhooders where perhaps the women may go for this near-sobber called "Ex-Flame" and billed as a "modernized version of 'East Lynne'."

And with a colored jazz orchestra. But it didn't play "Remember," so maybe this isn't so much Lynney after all. And the comedy is as slight as the orchestra leader made it. This takes in a hiccough, too.

While Little Billie Haggerty as the three-year-old kidlet talked so well one could almost believe that his talk had been dubbed in. Without removing any credit from Little Billie for the best performance of the long but useless cast.

This might have been a better talker with better acting. It's one of those things that say how much attention must or should be given to casting. In a parlor play the acting in a talker may carry or kill it.

In this film Marian Nixon plays Lady Catherine Austen of England like Laura Jean Libby would have wanted her to play it. Miss Nixon seemed to have as much of an idea of the role as the writer of the dialog. The dialog stumbled along, sometimes 6th avenue, then again, perhaps, somewhere in England, and again on Broadway. Like Miss Nixon saying 'I'm through" as she told her new John she would blow his Lordship. Like a perfect English lady. While Neil Hamilton, another starred here for some reason, probably, played the lordship stuff mechanically enough for a canned story, but he only had to make love. While Judith Barrie, featured, as the jealous reason for it all, could only create jealousy in England, and doubtful even there. Leaving Norman Kerry as the other featured person with his best wallop his death before the picture ended.

Kerry died by the double quick route. A specialist told him he would not live three months and Kerry died the same night. Oh, those specialists! And he passed out right in the hotel suite of Lady Austin's, pronounced Austen by Miss Nixon. Kerry's death jammed up the works For the Lord believed what the newspapers said and divorced his wife, whereupon Lady Austin commenced traveling without particularly caring who paid the freight. She visited America, Vienna, the Riviera and was still going when she read of the lordship intention to marry Miss Barrie.

To get her son then possessed her ladyship. She aired her latest check payer right on the banks of the Riviera, but was found in her son's room, which chilled the kidnaping. His lordship righted that; he told her ladyship he wanted her to stick, while Miss Barrie had to listen in in an alcove. When her ladyship informed his lordship he didn't know what had come off since they were lost together, his lordship nobly said he didn't care, and if he didn't, why should the audience? But his lordship probably got earfuls later on.

This is the first jealous play stuff around in quite a while. That it's as old as "East Lynne" and that the picture itself is just as old in outline don't change the fact that sometimes "Ex-Flame" is funny, whether intended or no.

Some nice scenery and better settings. The sets ofttimes are quite prodigious. At the opening a butler walks through three parlors into a hall, consecutively, something of a tramp even for a crane. *Sime.*

GOING WILD

First National production and release. Directed by William A. Seiter. Joe E. Brown starred. Original story by Humphrey Pearson; adapted by Pearson and Henry McCarty. Photography by Sol Polito. Running time, 68 minutes. At Warner's New York, week of Jan. 23.
Rollo Smith.....Joe E. Brown
Jack Lane.....Lawrence Gray
Peggy Freeman.....Laura Lee
"Ace" Benton.....Walter Pidgeon
Ruth Howard.....Ona Munson
"Rickey" Freeman.....Frank McHugh
May Bunch.....May Boley
Herndon Reamer.....Harvey Clark
Edward Howard.....Anders Randolf
Sammy Cantor.....Sam Cantor
Robert Story.....Arthur Hoyt
Simpkins.....Johnny Arthur
The Conductor.....Fred Kelsey

Pretty light all around. Story has the form of a musical comedy romance with a book of extraordinary dullness and no compensating musical score. Treatment suggests the technique of a two-reel slapstock comedy in all respects except speed and, streached to nearly 70 minutes, it's pretty hard to take.

Story contains one song, "My Hero," not credited on the press sheet, and a vast quantity of machine-made gags, much mugging by the grimacing Joe E. Brown and a final sequence of airplane stuff that has a real kick in stunt flying. Trouble is that after a full hour of aimless clowning the final 10 minutes is useless.

Picture is the first talker appearance of Ona Munson, from musical comedy, and the caster did her no favor in his selection for her debut. Part is a hopelessly tepid "feeder" role with some of the most inane lines and equally inane situations imaginable. Not since the days of the vogue for English farces—say in the 90's—has an author sweated so valiantly to make funny situations and got such meager results. Many of the pumped-up gag scenes are unbelievably wearisome.

This material has been dealt with by the studio with all the great resources of modern technical production. Pictorially it is a first-rate bit of work; in substance it is a loss, except the 10 minutes of trick aviation at the finish. Sequence after sequence builds with elaborate care only to reach a climax goal that lets it down kerplop, like the party wet blanket who works through the preparation of a gag and then forgets the point.

It takes 10 exhausting minutes to plant the yarn in the first place. Brown is a down-and-out newspaper reporter trying to beat his way south on a Pullman and thrown off at a swank resort where he is mistaken for a famous aviator and urged to fly in the impending air derby, though he has never been in a plane. The urgings come from two girls interested in the event. Follow conspiracies and plots until the spectator loses track of most of the side issues and has all he can do to follow the main thread.

Climax comes when Brown goes into the air to escape a pursuing amazon, whose mission to kill him is never quite clear, and finds himself in the clouds accompanied by one of the girls. There ensues a series of breath-taking flying stunts when the fake pilot's plane constantly is on the verge of crashing into another ship, with spliced in

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Amusement Shares Spotty; Par. Gains 1 to Double Top; Broker Advice Includes Picture Group

By AL GREASON

Amusement shares were spotty in yesterday's market. Most of the active stocks gave way fractionally, while Paramount gained a full point to establish a double top at 45⅜. Dealings were light in volume, with the appearance of a good deal of profit taking and some slight renewal of short selling.

Impulse for mild activity was the impending report of U. S. Steel for the last quarter of 1930 about which there seemed to be an agreement on a net somewhere around 50 cents a share of common. Action of the stock itself gave little hint of what was in store with publication of the statement after the close.

Street views indicate a prospect of general testing of the recent top levels, with a probable recession if prices cannot be forced into new high ground. The improvement since the first of the year appears to have pretty well cleaned up the short interest, so that the market looks better, but the elimination of the bear party has greatly weakened the technical underpinning. Numerous brokerage advices picked out the film issues as especially recommended purchases yesterday.

Changes among the bonds were trivial, but tended to slightly easier prices. The railroads did not do much either way, but were steady. Most encouraging detail of the session as far as theatre stocks were concerned, was the aggressive support of Paramount, the laggard performance of which has not helped its associates.

Last Quarter for Loew

Principal news of the week was not so good, revealing for one thing that the net for Loew for the quarter ending Nov. 21 would be about $1.60, compared to $2.02 for the previous quarter (summer time) and $2.09 for the November quarter of 1929. This data came out by way of preliminary estimates, a device that has been growing in popularity this year. They take the bad medicine in two gulps.

It goes without saying that a net for the common of $1.60 for the best three months of the year in Loew, long regarded as among the most stable of the amusements, augurs ill for the other amusement concerns, and brings to the fore the chief element in the picture that is held accountable for the low prices prevailing throughout the group. Figures for the entire 1930 year lose their significance when it is observed that the falling off in earnings did not make its appearance until the start of the autumn term, when trade normally takes a sharp upturn.

The market wants to know how severe was the decline in theatre attendance over the Sept.-Dec. quarter and whether this decline is a symptom of a progressive falling off in box office. The fourth quarter of 1930, of course, is water that has gone under the bridge. It is past and presumably discounted in current price levels, but is the public disinterest thus reflected continuing into the new year?

Performance of the amusement group last week and on Monday seemed to indicate a feeling that the worst was over. As a matter of fact it was the Fox-Loew trio of stocks that were most active in the substantial improvement of the group last week, when all the leaders got into new high ground on the movement. Support was obviously thrown to the theatre issues from strong interests and it was fair to assume that these constructive sponsors sensed a betterment. Certainly the figures for the first two weeks of the new year as they became public had a hopeful look about them, at least for the Broadway theatres which are most in the public eye and should be a general index for the whole field.

With the poor showing in Loew overhanging the market, it would have been normal for that stock's sponsors to allow for a dip, but they did nothing of the sort, moving the stock up to better than 52 at one time last week and holding it above 50 throughout.

Fox and General Theatres

All considerations that operate in Loew have a direct effect upon Fox and upon General Theatres, the three properties being bound up in a community of interest through inter-ownership. It came out during the week that the Fox short term financing which impends ($55,000,000 of notes become due April 1), has not yet been arranged although progress was reported in that direction. Fox's holdings in Loew represent an investment of about $120 a share, according to general understanding, so that its yield of $4 last year figures as a pretty low rate for capital, except that the association has other angles of profit aside from the straight dividend yield, such as Fox sales to Loew of pictures and Loew-Metro sales of product to Fox. One calculation was put out, tending to show that the combined Fox capital in Loew and British Gaumont brought in a cash return of only about 2%.

Nevertheless Fox likewise achieved new high levels on the movement, above 32 and General Theatres, whose fate is pretty completely bound up in Fox, jumped to its best level since the listing of the new stock, at 14. Market comment seems to disregard the low yield on Fox's invested capital, pinning its faith upon the declaration that the stock in spite of these handicaps, if handicaps they be, will show around $6 net available for the common over the year 1930.

What the significance of the spectacular performance of General Theatres might indicate remained unanswered. After its sudden eruption of two weeks ago, General Theatres quieted down in daily turnover, but continued to move briskly. Whether it is merely a group operation or a change in market fortunes nobody seems willing to venture.

Par.'s New High, 45

Nothing official came out as to Paramount, whose income statement for the year is due within a week or two. Unofficial estimates were circulated to the effect that it would show $6, but there was no guess on the fourth quarter net, which had earlier in the year been set at around $2.50. This probably will turn out to be unduly optimistic. The film leader gave a good account of itself over the past 10 days, falling back to its traditional action of a slow mover. Volume was moderate and offerings were well taken on general setbacks, with a minimum level above 40 and a top just over 45.

Warner Bros., tamed down considerably. It still was the heaviest of the film stocks in volume, but the sessions of 50,000 or more shares shaded off considerably. Apparently a sizeable short interest had been forced to retire and sponsors contented themselves with holding their favorite steady around 17½ with its technical position much weakened by the retreat of the bears. The same consideration applies to Fox, in which a single bear was said to have a heavy short position a month ago, a position now nearly cleared up.

As to the general market, trading appears to be pretty largely in the hands of floor professionals. Day by day there are spectacular performances by a few specialties. Monday it was Auburn Motors which is reported to be close to a technical corner. In that session it zoomed to a new top at 131 for a net advance of 7. Shorts also were reported punished in Case Threshing Machine which had a sharp run-up. Railroads were taken in hand and moved up to a new top for the year, being used by the bull party to bolster up the whole list. While these occasional sprightly doings were going on, the old standards like Steel and American can were lagging. At no time Monday was it apparent from an inspection of the quotation board whether the market was going up or down and for a fact it didn't do much either way. As a net result of five hours of trading the Dow Jones industrial averages moved up less than a point and a half, not quite enough to overcome the loss of Saturday's short session.

The Dow Jones figure made a peak Jan. 8 around 173 then backed away to about 161 on Jan. 19. Since then it has several times approached the Jan. 8 top and slipped back. Many Street observers feel that until it is able to push through the former peak, the likelihood of a substantial setback must be allowed for, with the ability of the rails to maintain themselves in new high ground and the steadiness of the bond list two elements that furnish a good deal of encouragement to the idea that prices are headed upward.

Bonds Do Well

All the active bonds in the amusement field did extraordinarily well last week. General Theatres was active on heavy dealings, ending the week at 73, net up 5; Warner 6s gained nearly 2 to 71½ and the Loew obligations with warrants attached gained 4½, apparently representing appreciation of the privilege (warrants call for purchase of stock up to May, 1932, at 55). Even the Shubert bonds pepped up, gaining nearly 4 on small transactions at 22.

Among common stocks the star performer was Eastman Kodak in which worried shorts had a bad time of it. Stock gained 10 points up to Saturday and added another 4-point advance Monday. Nineteen of the principal amusements advanced an aggregate of 41 net, with the Fox-Loew trio accounting for 12 as follows: Fox, 4⅛ up at 31; Loew, 4½ up at 50⅞, and General Theatres, 3¼ up at 13, these closing prices being a bit off from the best for the week.

An odd contradictory move came into the preferred stocks of three amusements. Warner preferred eased 2½ to 38 on a single trade of 100; Keith-Orpheum preferred made a new low of 90⅛ on two single trades, the first, by the way in two months and the old Orpheum senior stock lost 2½ to 62½ on two sales of 10-share lots, also the first in weeks. Answer probably is that these inactive issues are closely held and the insiders have no desire to make a market for them, but only to take up what stock is forced out for one reason or another at current low prices.

Yesterday's Prices

STOCK EXCHANGE

		High	Low	Last	Net Chge
1,000	Am. St....	7	7	7	− ¼
1,600	Con. F....	13⅛	12¾	12⅞	− ⅛
600	Do pf....	17⅞	17⅜	17⅞	− ⅜
2,200	East. K...	159	157	157½	−1½
11,500	Fox	31⅝	30⅝	31½	
4,600	Gen. T....	13¼	12½	12¾	− ¼
5,300	Loew	51¾	50⅝	51	− ½
20	Orph. pf..	63	63	63	+ ½
6,500	Par-P	45⅜	44⅛	45⅜	+1
500	Pathe	1¾	1⅝	1⅝	− ⅛
11,200	R-K-O ...	18⅝	17⅞	18	− ⅜
37,100	WB	17½	16⅝	17⅛	− ⅜
	BONDS*				
2,000	Gen. Thr..	73½	73	73	
5,000	Par. P....	89¾	88½	89	
5,000	Shubert ..	21¼	21¼	21¼	− ¾
1,000	WB	70¼	69¾	69¾	− ¼

* Sales and prices to 2 p. m.

CURB

		High	Low	Last	Net Chge
1,000	Gen Thr pf	27¼	27	27	
400	LW deb rts	10⅜	10⅜	10⅜	+ ½
500	Tech.	8½	8¼	8½	+ ¼

Censor Battle Over Bow Film Is Great for Biz

Los Angeles, Jan. 27.

Bookings of "No Limit" into the Fox at Riverside, Cal., Thursday and Friday (22-23) precipitated a war between the theatre and censor board. The latter objected strenuously to the showings. Censors charged that the notoriety of the Bow trial and the subject of the picture made it objectionable.

Manager Walter Kofeldt stood pat, claiming the board had objected too late and no substitute picture was obtainable. Resultant publicity brought excellent biz.

Darrow on Censors

During a debate on censorship between Clarence Darrow and John S. Summer at the Westchester County Community Center at White Plains Wednesday night (21), the director of the N. Y. Society for the Suppression of Vice stated that "moving pictures today glorify and make heroes of crooks and incite young folks to crime."

Darrow replied that "this talk about movies glorifying or making heroes of crooks is just silly piffle. I go to the movies—see lots of them. I have never seen a picture in my life, and I do not believe one has ever been made, in which the crook or the wrong-doer is not both caught and adequately punished. Right always triumphs over wrong in the movies and that is more than we can say about real life.

"Why don't they let the movies alone? They are doing a pretty good job. Is the movie wicked just because it gives some folks pleasure and makes them smile once in a while? That is the theory of the censors. If it brings happiness it is all wrong—it is wicked."

The audience voted overwhelmingly for Mr. Darrow in deciding the debate.

Local Mgrs. Can Draw on Local Radio Talent for Stage Support

Indications from the prescribed plans of major circuits are that the latter from now on aim to dig deeply into radio realms in an effort to complement their quests for live talent for theatres.

Most of the talent plucked from radio channels will be for purely local showings.

Both R-K-O and Paramount are ambling this way. Instructions to subordinate operating folks on the two circuits are to pick up radio talent for stage shows locally and otherwise if and when fitting.

The plan in itself offers a radical departure in picture annals. That it may have greater import than appears on the surface can be deemed likely. This through the fact that Par is allied with CBS one of the two big radio circuits. The other, NBC, is affiliated with R-K-O. That practically divides the talent field both ways, for stage and air, between the two chains in this new plan.

Beyond this, however, lies a more direct reason for the scheme. The execs figure that there is much radio talent available to local sectors which while not available for outside territory can enhance local stage presentations and programs.

At the same time it makes the house manager an auxiliary arm of the main bookers for the extension of the live talent plan and making possible the opportunity for new finds in stage talent on a wide basis.

Hay's Flu Ep

Flu undermanned the Hays headquarters last week. Eleven, in all, were confined at home.

Executives included Gabe Hess, Arthur De Bra, Frank Wilstach and Kirk Russell. Others were secretaries.

Charlie Pettijohn a few weeks ago had such a bad attack that he had to go to Bermuda for a sunburn.

REG. OWEN LURED

Hollywood, Jan. 27.

Lured from the New York stage, where he has been appearing with Helen Hayes in "Petticoat Influence," Reginald Owen arrived here Saturday (24) with a long-termer for himself from First National.

He came out with Edward Robinson and will support him in "The Idol," from the play by Martin Brown. Grubb Alexander will adapt and Hobart Henley will direct.

BUYS LAIT'S GANG YARN

Hollywood, Jan. 27.

"Put on the Spot," ganster yarn by Jack Lait, has been bought by Charles Rogers for a future Radio release.

Ricardo Cortez will be starred.

Leaves Fox

Florence Strouse, scenario editor for Fox in New York, has resigned. Prior to her connection with Fox Miss Strouse held down similar jobs with Universal and First National.

Incorporations

California

Famous Comedies Productions, Ltd., capital stock, $10,000; subscribed, $400. Nathan Goldberg, Edward Linder, Tillie Getz, Harry Wagschal, all of Los Angeles.

Screen Interviews, Inc., Ltd., capital stock, 2,500 shares; subscribed, $30. Grace E. Weil, Jesse Weil, Harold D. Smith, all of Los Angeles.

Allied Pictures Corp., Ltd., capital stock, 1,000 shares; subscribed, $3. Leo Shapiro, Rosalind S. Kroon, Sam Wolf, all of Los Angeles.

Ramona Amusement Co., Ltd., capital stock, $5,000; subscribed, $1,000. Arnold Schaak, Martha Schaak, Mort Goldberg, Tena Goldberg.

Oklahoma

Oklahoma City, Jan. 27.

Smithville Athletic Club, Smithville, Oklahoma; capital stock, $1,000. Incorporators, Clyde McIntyre, Leonard McIntyre and Travis McIntyre.

Quinton Recreation Club, Inc., Quinton, Okla., capital stock, $2,000. Incorporators, R. W. Betts, Ed. Hawthorne and Virvil Ward.

Ethical Producer

Hollywood, Jan. 27

Al Mannon's deal with Tiffany for production of 52 single reel novelties for the coming year is not set as to the type of pictures to be made.

Mannon is producing the "Sportlights" and "Vagabond Director" series for Van Buren with Pathe release. Understood that Tiffany wants similar reels with Mannon holding off because of that.

SOLO FOR HELEN

Hollywood, Jan. 27.

Pathe has turned "The House of Glass" from an all-star affair into a solo for Helen Twelvetrees. Russell Mack is assigned to direct.

Al Green, on loan from Warners for this picture, hung around the Pathe lot for two months waiting for the story to be completed, but returned to his home studio last week without having as much as lifted his megaphone.

Summary for week ending Saturday, January 24:

STOCK EXCHANGE

1931 High.	1931 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
26½	5	300	American Seat	7½	7⅛	7½	+ ⅜
27⅜	7⅜	4,000	Consol. Film (2).....	13⅛	12	12¾	+ ⅝
28¼	12½	4,000	Consol. Film pfd. (2).....	17⅞	17	17⅞	+ ¾
255¼	142⅛	26,800	Eastman Kodak (8).....	157¾	143⅜	155	+10
57⅜	16⅛	126,300	Fox Class A (4).....	31⅞	26½	31	+4⅛
117	89¼	100	Keith pref. (7).....	90¼	90¼	90¼	+2
14	5½	88,700	Gen. Thrs. new.....	14	9⅛	13	+3¼
95¾	41¾	76,300	Loew (3).....	52⅝	46¼	50⅞	+4⅜
112⅜	85⅝	600	Do. pref. (6½).....	94	91	94	+2½
99¾	84	400	Do. ex w.....	94	90	94	+4
15⅜	4⅛	900	Madison Sq. Garden (68).....	5½	5	5⅛	+ ⅛
26¾	23½	800	Metro-M pref (1:80).....	26⅛	25½	26⅛	+ ⅝
77¼	34¾	73,600	Paramount-Fam-Lasky (4).....	45⅜	41⅛	44⅜	+2⅜
9	1½	4,100	Pathe Exchange	1⅞	1½	1¾	+ ⅛
19⅝	2⅞	2,000	Pathe Class A.	4	3	3⅞	+ ⅜
69⅜	11⅜	141,100	Radio Corp.	14½	12⅛	14⅛	+1⅜
50	14⅝	110,300	Radio-K-O	18¾	16⅜	18	+1¼
99⅞	69	10	Orph. pref. (8).....	63	63	63	−2
35	4⅛	1,700	Shubert	5¾	4¾	5⅜	+ ⅞
76	27	....	Universal pref. (8).....	..	..	28½	.....
80¼	9¾	304,300	Warner Bros.	18	15¼	17¼	+1¾
70¼	31	100	Do. pref. (3.85).....	38	38	38	−2½
			CURB				
55⅞	15⅛	200	Columbia Pictures (1½+).....	20	18⅛	20	+2
54¾	14	1,200	Do. v.t.c. (1½+).....	20⅞	19	20½	+2
17⅜	2½	13,400	Fox Theatres	6⅛	4⅝	5⅝	+1½
64¼	9¼	400	Loew rts.....	9⅞	9⅞	9⅞	+ ⅝
37¼	22¾	18,800	Gen. Thr. pf. (2).....	28	24¾	27	+2
86½	5½	4,700	Technicolor	9¾	7½	8⅝	+1⅛
			BONDS				
100¼	50⅛	658,000	Gen. Theat. Eq. 6s, '40.	73⅞	67½	73	+5
91	74	1,000	Keith 6s, '46.....	76	76	76	.....
130	109	47,000	Loew 6s, '41.....	105⅛	101	105⅛	+4½
101½	91¾	18,000	Do ex war.....	98½	97½	98	+ ½
80	36	65,000	Pathe 7s, '37.....	62¼	55	60	+3
103¼	89	59,000	Par-Fam-Lasky 6s, '47	97	95½	97	+1½
94⅞	76	164,000	Par-P 5½s, '50.....	89	87⅛	88½	+1
69½	16½	38,000	Shubert 6s, '42	22	18	22	+3¾
113½	60	445,000	Warner Bros. 6s, '39.....	71¾	68½	71½	+1¾

ISSUES IN OTHER MARKETS

All Quoted for Monday

Produce Exchange, N. Y.

Bid.	Asked.					
..	..	....	Technicolor	..	..	..

Over the Counter, N. Y.

Quoted in Bid and Asked

Bid.	Asked.					
17	18½	....	Roxy, Class A (3.50).....	..	..	..
17½	19	....	Unit do.....	..	..	..
1¾	2½	....	Unit 3s.....	..	..	..
1	3	....	De Forest Phono.....	..	..	..

Boston

Sales.						
..	..	75	Jenkins Telev.....	2¾	2¾	2¾

Los Angeles

..	..	....	Roach pf.....	..	..	7 bid
..	..	....	Fox Thrs.....	..	..	5⅛ bid

The OPPOSITION WILL SEE STARS WHEN *You* PLAY WARNER BROS.

dependable product!

LAURA LA PLANTE *makes good in* "God's Gift To Women"

JOHN BARRYMORE *is greater than ever in* "Svengali"

BEBE DANIELS *in the year's big money picture* "My Past"

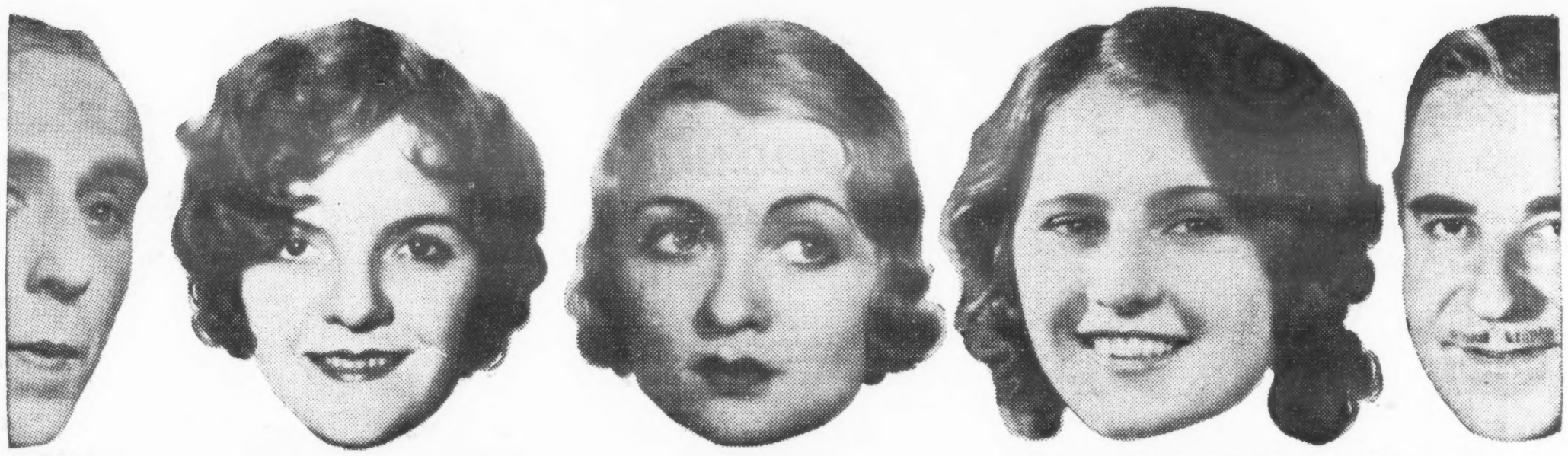
GEORGE ARLISS *gives his greatest performance in* "The Millionaire"

BEN LYON *scores in* "The Hot Heiress"

What a Heck of a DIFFERENCE a few Stars make—

but thank WARNER'S *for the difference* —

ASK WHY?
before
YOU BUY!



CHARLES **BUTTERWORTH** *cops comedy honors* in "Illicit"

WINNIE LIGHTNER *will knock spots off your records with* "Red Hot Sinners"

CONSTANCE **BENNETT** *is in the 1930-31 program with* Jackdaws Strut *(temp. title)*

BARBARA **STANWYCK** *is the talk of the trade—since* "Illicit"

NOAH BEERY *supports Arliss in* "The Millionaire"

You'll find the answer written in
WARNER BROS. STARS!

FRANK FAY *great in* "God's Gift to Women"

MARIAN MARSH *watch this girl as "Trilby" in* "Svengali"

OLSEN AND JOHNSON *are a panic in the great stage hit* "Fifty Million Frenchmen"

JOAN BLONDELL *instantaneous hit after "Office Wife" in* "My Past"

IRENE DELROY *sparkles in* "Men of the Sky"

LET THESE STARS UNDERWRITE YOUR
1931 PROSPERITY

JUDGE FIRST NATIONAL BY THE STARS

LILA LEE
is glorious in
"Woman Hungry"

RICHARD
BARTHELMESS
turns racketeer in a great gangster story
"The Finger Points"

MARILYN MILLER
is with us exclusively—cash in on
"Sunny"

DOUG.
FAIRBANKS, JR.
plays a war hero in the great story
"Chances"

DOROTHY
PETERSON
surpasses herself in
"Party Husband"

Names that fill the box-office till

—STARS-*but* STARS!

FRED KOHLER
a he-man hit in
"Woman Hungry"

LORETTA YOUNG
the fastest rising star on the screen in
"Big Business Girl"

EDW. G. ROBINSON
a star overnight in "Little Caesar," watch him in
"The Idol"

DOROTHY MACKAILL
the surest bet you can buy is coming in
"Party Husband"

OTIS SKINNER
America's great actor in
"Kismet"

YOU GET A BIG NAME in every FIRST NATIONAL PICTURE

Hitch Your Wagon to these

ACE STARS

a star in every picture every week!

DAVID MANNERS
will support Doug. Jr. in
"Chances"

WALTER HUSTON
will make his best pictures for the 1931 Ambassadors of Prosperity

DOLORES COSTELLO
answers the call of millions of fans with a First National hit

JOE E. BROWN
will be seen as a roaming romeo in
"Broadminded"

ONA MUNSON
makes her debut in
"The Hot Heiress"

TODAY—YOU CAN REACH *the* BIGGEST STARS ON EARTH

% WARNER BROS.—

FIRST NATIONAL STUDIOS

Hollywood, Cal.

Ad Reels Per Head Rate

(Continued from page 3)

the industry that the public won't pay to see advertising. As it pays for advertising in other forms so is the public to be interested into considering as part of its entertainment the six or eight minutes of advertising heard and seen on the screens of its theatres.

The industry is acknowledged to have within its own power during the remainder of 1931 in which to develop for permanency or utterly ruin the screen as an important advertising outlet.

Plan Easily Ruined

Taking advantage by foisting upon audiences blunt and ill-disguised subjects of advertising is the best way to kill it, say the film men. Only by finesse can the advertising stigma be erased from the public mind.

Instead of cutting into newspapers revenue and incurring their animosity, the entrance of filmdom into a part of the advertising field can be a boon to advertising, it is pointed out. Government figures are herein quoted by filmdom's diplomats which show that advertised products sell 18% more successfully than merchandise which is under ballyhooed.

A code for industrials is already being considered and would have as its first rule:

Do not put into general distribution any advertising reel that has not been previewed in at least two houses in different localities.

Do not try to "force" an industrial in any theatre. If it is not deemed good entertainment after the first test, scrap it, regardless of cost.

Where Fox was the first major film organization to enter the industrial field, Paramount, among the last, is the first to have sold for distribution in its 1,600 theatres 52 single reel subjects to be played in as many weeks in 1932.

Paramount's income of $1,600,000 for the 52 subjects represents a total charge of $520,000 for producing the subjects and $1,080,000 for projecting them in its theatres.

Paramount is also the initial company to establish an all-round precedent in price. Independents who formerly regarded as "publicity" advertising reels, and played them gratis, figuring they were saving that much on eliminating short subjects, are beginning to demand the same quarter of a cent for each person that sees the reel. As a result approximately 75 independent producers of industrials (which is an official estimate) are finding it necessary to tax their advertising accounts for the biggest part of the film advertising budget—the theatre.

Paramount's Idea

Paramount, however, is not stopping with precedents relating to the advertiser. It is making a careful study in all of its theatres on the reaction of the public. So far 25 of the 52 subjects have been produced in the Astoria plant. The aim is to make each different than its predecessor so that the same divertissement afforded by the legitimate short subject may be realized in the ad reel. Whether the subject requires a cast or is a cartoon, Paramount is taxing the advertiser one price, $10,000 per reel. One reason for this is not only to insure profit but financial allowance for staff overhead deemed necessary for quality production.

Another indication from the Paramount policy is that each film producing firm will make its own industrials and play them in its own theatres. At the outset, it is pointed out, only the big producers can derive the benefits of national advertising, while others, including Warners, will be able to market its advertising only in given areas.

Overseers of the industry are most fearful of the independent situation. The glamor of an extra cent with every four people, and the inability to get the better grade of ad reels, or cut-in, from the circuit-owning producers, is liable to react on the indies taking any kind of subject from any commercial producer who will pay for the projection.

The advertising phase with Fox and its subsequent abandonment is not to be construed as a mark against screen reels which sell. According to insiders Fox spent $1,500,000 fostering the idea as an offshoot of the sound era. During the reorganization of the company a year ago, many departments were eliminated just because they showed red. In the case of Fox most of the money spent was for experimental purposes which had no chance to materialize.

Warners entrance into the industrial field is termed "accidental." When WB bought the Stanley theatre circuit it automatically inherited a Stanley subsidiary, then given mostly to making 16 mm. commercials.

HOW LADY FANS MAKE USHERS' LIVES BURDEN

By COURTENEY ALLISON

It's the women customers who drive picture house ushers crazy. The men will listen to reason when there are no seats, but women refuse to believe the evidence right before their eyes. Although they can see for themselves that there is a waiting line and all the seats are occupied, they insist on cooking up little strategies to wiggle themselves outside the ropes and trip down the aisles. Forced back by the truth of the ushers' predictions, they return shame-faced, but with enough spirit left to glare at the ushers who told them so just as if it were their fault.

It isn't the feminine nature to be willing to wait her turn like everybody else, ushers have found. Women think special privileges are their just due, and truth doesn't enter into their calculations when they are determined to get their way. Ushers soon lose their faith in the honesty of womankind as the result of their bitter experiences with women picture fans.

Although their minds are made up to put one over on the ushers, they show very little ingenuity in going about it. They have worked up a stock set of excuses for their being seated before their turn that are beginning to bore the ushers, they've heard them so often.

Bad Arches

Practically all women who go to pictures suffer from aching feet and fallen arches, ushers are told. The rest are friends of the manager. Some women hold to the search for lost gloves routine to get them down the aisles, while others like the return from the ladies room gag.

The outraged ones cause the most trouble to the ushers, for they lose their tempers and shout. They've been waiting for hours and nobody is going to keep then standing one more instant. Some choose to furiously accuse the ushers of holding out seats for tips, threatening to tell the manager unless the usher straightway seats them. Many insist they have a friend holding a seat for them, and they know exactly where to find her, so there!

The matinee-goers have a style all their own. They have left the children all alone and they must get home quickly. They must have dinner ready for their husbands by 6 o'clock, and only the ushers' meaness prevents them from being dutiful wives. Matinee addicts absolutely refuse to admit that a theatre can be filled in the afternoon, no matter how thoroughly the doorman drones "A short wait for all seats." Smash picture or not, no theatre has the right to play to full houses in the daytime!

If the women patrons only knew how poorly equipped the ushers are for this daily combat, they could chalk up many more victories for their side. Deep down in their hearts the ushers know they can't argue with a woman and win, and anyway they are not allowed to argue with the women. All they may do is stand squarely in the center of the aisle and look as menacing as they can. They may stop with their shoulders a man trying to dart by, but how can they use such tactics with a woman, they complain bitterly. When they show the customers where they should stand, or when they try to seat them on the sides of the house, all the time the ushers know that any patron can go to any part of the house he wants to. It is his legal right. The usher must depend upon his commanding personality and his intimidating manner to make the customers behave—nothing else. He's got to look like he means it when he strikes that attitude of They shalt not pass. He has no other weapon to use against his mortal enemies, the women picture fans.

1st Runs on Broadway

(Subject to Change)

Week Jan. 30

Paramount—"Finn and Hattie" (Par).
Roxy—"Seas Beneath" (Fox)
Capitol—"Bachelor Father" (M-G-M).
Rivoli — "Abraham Lincoln" (UA).
Strand — "Little Caesar" (WB).
Winter Garden — "Illicit" (WB).
Rialto—"Fighting Caravans" (Par).
Mayfair — "Royal Bed" (Radio).
Warners — "Going Wild" (WB).
Cohan — "Love Habit" (B.I.P.)

Week Feb. 6

Paramount—"Scandal Sheet" (Par).
Capitol — "Inspiration" (M-G-M).
Rivoli—"Hell's Angels" (UA).
Strand—"Kismet" (WB).
Winter Garden — "Illicit (WB).
Rialto—"Fighting Caravans" (Par).
Mayfair—"Millie" (Radio).
Warners — "Bright Lights" (WB).

$2 Pictures

"Cimarron" (Radio) (Globe).
"New Moon" (M-G-M) (Astor).
"Devil to Pay" (UA) (Gaiety).
"Reaching for Moon" (UA) (Criterion).

"Trader Horn" (M-G-M) (Astor) Feb. 6.

LEWIS WARNER MAY FOLLOW SKOURAS

Lewis Warner, son of Harry Warner, is in line as director of WB theatres, the post which Spyros Skouras relinquished Friday (23). Dan Michaelove, real estate expert under Skouras, will also step in on active theatre operation with Ben Apperson also mentioned in this connection.

The three Skouras brothers will remain in their posts for the next two weeks. A WB meeting, at which division heads were present, was held yesterday (Tuesday).

That the Skourases will go over to Publix is figured along Broadway. Monday the Skourases were reported in conference with Sam Katz.

Spyros Skouras announced he and his brothers would devote themselves to an independent circuit of their own.

Harry Charnas who has been in charge of the Warner houses on Broadway, is now in Hollywood, on a reported vacation.

Jones' Serial Wait

Hollywood, Jan. 27.

Buck Jones will wind up an eight picture contract with Columbia after one more western. Believed Columbia will not start on another Jones series until check on the box office of the first group is made.

Meanwhile, Jones is under consideration for a part in "Arizona," next Holt opus.

Toning Down

Hollywood, Jan. 27.

Francis E. Faragoh has been assigned to adapt and clean up D. H. Clark's "The Impatient Virgin" at U. Story is deemed pretty hot by the studio.

Thorough repair job precedes its submission to the Hays organization.

Central's German Talker

First German talker on Broadway opens this Friday (30) at the Central for two shows daily. Picture is "The Girl From Reeperbahn," made by Sonora in Berlin.

It will be the fifth foreign talker now playing in New York.

Former Indie Operators Want To Buy Back Their Houses From Big Circuits That Bought 'Em

Former theatre owners and indie operators who sold their houses to the circuits a year or so ago, and gladly, are now aiming to get them back. There is a marked movement for these one-time competitors to return to the theatre biz. Many want the chains to sell back.

Some of the indie operators are those with jobs running for the circuits the same houses which they sold the chains. Others are similar operators let out by circuits, while a third type are those who are coming out of retirement with an urge to become active again.

An angle seemingly impelling the indies back into the biz, according to exec analysis, may be the localization of operating by the circuits. Another is that indie operation can work on a cheaper basis than the circuits for many houses run by the latter. This, principally because of the difference in labor overhead costs.

So far as developments in the situation indicate, the circuits apparently are unwilling to sell except for a profit and in most cases a very substantial profit is sought. On the Publix end the company intends to keep those former indie operators in the outfit on the payroll, running theatres. Fox, it is said, is willing to sell if and when conditions suit Fox.

Sold Back

On that basis, Fox recently let go of around three weak theatres in the Brooklyn sector to operators who had previously sold to Fox those same houses. Fox stands to make $50,000 on the deal.

Fox has had various offers for its weak sisters in the metropolitan district but so far, outside of the Brooklyn deal, has refused to consider most of the offers. One was from Kutinsky for nine New Jersey theatres which he formerly owned and sold to Fox. Kutinsky after selling those houses got a contract job with Fox real estate department. He is no longer connected with the company.

His offer for the theatres was to buy back for $1,250,000. Fox asked $1,500,000. No deal—so far.

Hollywood Shorts

By CLAUDE BINYON

Hollywood, Jan. 24.

Confronted by an autograph seeker and told to "write something clever," the notables of Hollywood become suddenly as uninspired as a hash addict. The girls write: "Wednesday nights—two bits" and the boys, "from Adolphe Menjou's most ardent admirer, Adolphe Menjou." Some of the more brilliant write their names upside down, thus forcing the reader to turn the book upside down if he wants to find out who wrote it, but people would be surprised to learn how few autograph book readers give a hoot.

Hollywood celebrities need some ready-made autograph tags. Such as:

Greta Garbo—"The Marlene Dietrich of Sweden."

Marie Dressler—"Caught Short Reducing, and did I blush!"

Douglas Fairbanks, Jr.—"A boy's best friend is his wife if she's working."

Jackie Coogan—"I did it, so why can't Dempsey?"

Clara Bow—"Daisy, De Voeboat's rocking."

George Bancroft—"The $1,000,000 asker."

Carl Laemmle, Jr.—"My experience as a Boy Scout is what made the picture."

Jack Gilbert—"Who threw that?"

Barbara Stanwyck—"Fay slays me, and me alone."

Will Hays—"This matter does not involve us."

Karl Dane—"What?"

Harry Cohn—"The two-for-a-nickle five-cent cigar smoker."

Walter Catlett—"Gag man and mural painter. Nudes invited."

Mary Pickford—"America's sweetheart, held over by popular demand."

Marlene Dietrich—"Ay bane from Yermany."

Winnie Sheehan—"Honest, I thought 'Mother Machree' was a national anthem."

L. B. Mayer—"Metro-Goldwyn's silent partner."

Jeanette MacDonald—"Is Chevalier sorry?"

Charles Chaplin—"I do not choose to speak."

Richard Cromwell—"Late of 'Tol'able David.' Curtesy to all agents."

Jack Warner—" I didn't write this."

Solly Violinsky—" I've seen 'em come and I've seen 'em go. Sometimes I wish I'd gone with them."

Arthur Caesar—"Hollywood's best mind, untouched by pictures."

Joe E. Brown—"Bert Lahr's Hollywood representative."

Charles (Bhudda) Rogers—"America's boy friend, left waiting on the corner."

Ruth Chatterton—" Laugh that off, Mr. Schulberg."

Davey Lee—"Where's Uncle Al?"

WB COAST MGRS. SWITCH

Los Angeles, Jan. 27.

M. A. Silver, WB theatre operator here, has made several appointments and switches through addition of several new houses.

George Riley has been made Frisco manager at the Embassy, with George Weiss succeeding at the Downtown, L. A. To cover Capitol and Elsinore, Salem, Ore., recently acquired, John C. Stilley has been appointed district manager with supervision also over Warners, Aberdeen, Wash.

With San Pedro (new house) now opened, Carl Walker becomes district supervisor over that and Huntington Park. "Doc" Fred Crowe is manager at San Pedro and Marty Schwartz, brought out from New York, gets Huntington.

READING'S GERMAN FILMS

Reading, Pa., Jan. 27.

German films have proved so popular here that local promoters have switched from the Orpheum to the Rajah theatre, which increases the capacity by 1,000. Showings are held Saturday afternoons and nights.

Rajah, former R-K-O stand, is not otherwise in use, having gone dark over a month ago.

New R. I. Booking Co.

Providence, Jan. 27.

Articles of incorporation were taken out here last week by three Massachusetts men for a theatrical enterprise that will deal in booking and pictures. Incorporators include E. N. Loew of Roxbury, Herman M. Mintz of Sharon and Harry C. Young of Arlington.

The new concern, in Providence, has authorized capital of 150 shares. It will be known as the E. M. Loew Capitol Theatre, Inc.

Slash Seats

Lynchburg, Va., Jan. 27.

Police are trying to figure out the kick five youths got from cutting up the seats of the Paramount theatre, Jan. 24. House attendants put the boys out for being noisy and then discovered seats were slashed, apparently with a pocketknife.

Detectives are trying to locate the kids.

SHEA IN CHARGE

Hollywood, Jan. 27.

Glenn Allvine and Quinn Martin, ex. N. Y. "World" critic, together on the Panama Canal cruise enroute here, are due to dock Friday (30) in San Diego and will take in Tia Juana before commencing, the following Monday.

Joe Shea, general assistant on publicity at Fox, has been taking charge of things since Vic Shapiro's departure for the eastern office.

Fox's Jersey G. M.

H. R. Sheridan has resigned as New Jersey gen. mgr. for Fox theatres.

Harry B. Goldberg, formerly mgr. of the Fox Buffalo div., has moved into Sheridan's vacated post.

MINNEAPOLIS

COMPARE OUR PRICES

The Screen's Finest Pictures Augmented with RKO Vaudeville Gives You the Greatest Amusement Bargain in the Northwest! That's Why You'll Always Find the Crowds at RKO ORPHEUM

RKO ORPHEUM

HENNEPIN AT 9TH ST. PHONE MA. 4356

LAST TIMES TODAY
"CHARLEY'S AUNT"
HE'S A GREAT DAME 3rd
RKO VAUDEVILLE
ART FRANK
Gilbert Bros. Joan Mordell

Starts Tomorrow
HERBERT BRENON'S
MIGHTY SEQUEL
TO
"BEAU GESTE"

"BEAU IDEAL"

Lovers' Lips...One Last Kiss!

Her lips promised escape from the savage hordes of the desert . . . but escape meant life and love with the woman he loved . . . for another man!

AGAIN! Sun-drenched Sahara days to scar men's souls and blazing Moroccan nights to set men's hearts aflame at passion's touch!

with

RALPH FORBES
IRENE RICH
LESTER VAIL
LORETTA YOUNG
LEW STENGEL

From P. C. Wren's Famous Novel

MATINEES 25¢ DAILY UNTIL 1:30

A RADIO PICTURE

RKO VAUDEVILLE

AMERICA'S MOST VERSATILE YOUNG STAR

GEORGIE PRICE

featured in Ziegfeld-Shubert & Gus Edwards revues making a show of himself in what Price Georgie

TOM • RAY • ROMAINE

An RKO FROLIC FUN

NELLIE ARNAUT & BROTHERS

"Carrying on Around Traditions to a Full A Frolic and a Flirtation"

The Young Poets of Pantomime
FRITZ & JEAN HUBERT
"THE REALISTIC INEBRIATES"
A Staggering Series of Comedy Calamities

Midnite Preview Tonite
"Beau Ideal"
Attend the 9:30 Performance
See Two Shows

RKO SECOND ANNIVERSARY
Greater Than Ever

LITTLE ROCK

WE PREDICT—
THAT THIS EXPOSE OF MODERN MARRIAGE WILL CREATE A SENSATION AMONG ALL THOSE WHO ARE MARRIED—HAVE BEEN MARRIED OR CONTEMPLATE MARRIAGE.

ILLICIT

A Drama Somewhat Like "The Divorcee" About

A girl who demanded marriage and freedom . . . to live as she pleased—to forget conventions . . . to love on inspiration . . . those were her startling theories. See what happens when she carries them out

UNCLOAKS—
The Mysteries of Marriage.
EXPOSES—
A Modern Girl's Adventures in Stolen Love

With

Barbara Stanwyck

Charles Butterworth, James Rennie, Ricardo Cortez and Joan Blondell

★ STARTS SUNDAY ★

ARKANSAS' FINEST THEATRE
CAPITOL
DIRECTION OF ED ROWLEY

CHICAGO

WOODS
RANDOLPH at DEARBORN
Continuous 9:45—Midnite Show Tonite

YOUNG WIVES
Has your hubby an ex-flame, whom he loves more than you? Would you have a sweetheart in every country in a desperate effort to forget?

EX-FLAME

with

MARIAN NIXON
NEIL HAMILTON
Judith Barrie—Norman Kerry

A FLAMING HUMAN DOCUMENT OF BROKEN VOWS!

HAVANA

ENCANTO
Continuous 1:30 to 11:30
"The Most Beautiful Theatre"

Today:
All-Talking in English

Claudette Colbert
CHARLES RUGGLES
GINGER ROGERS
in

"YOUNG MAN of MANHATTAN"

A Paramount Picture

Monday—CLARA BOW talks and sings for the first time in "LOVE AMONG THE MILLIONAIRES"

LOS ANGELES

TOMORROW NIGHT at 8:30

Seats now on sale for world premiere and all following performances

GRAUMAN'S **CHINESE**

Theatre Box Office OL 5184 Owl Drug, 6th & Bdwy. and all Agencies

Nature damned them-
Men betrayed them-
Fortune cursed them-
Every living thing sought to kill them!

and yet..these adventure loving men and women carried on . . to triumph . . to bring to you the greatest . . the most soul-satisfying record of bravery ever dreamed of . .

TRADER HORN

will astound you with its beauty . . it will thrill you with its drama . . it will bewilder you with its truth . .

Here . . and only here . . is mysterious Africa . . every strange animal that lives within its jungles . . plains and mountains . . here are strange never-to-be-forgotten sights that white men and women look upon for the first time . .

HARRY CAREY
EDWINA BOOTH
DUNCAN RENALDO
MUTIA OMOOLA

Directed by W. S. VAN DYKE
AN M-G-M PICTURE

A ZEBRA BATTLING THE MIGHTY KING OF THE JUNGLE

An uneven fight you think? You don't know the Zebra! Here's a thrill you've never felt—like a flash that tawny . . powerful menace to everything that lives . . springs upon the Zebra—and then . . the grandest fight you ever saw . .

PROVIDENCE

There Are Two Sides to Every Story....
After An Impetuous, Heedless Wedding...!!
Does Love Prove To Be A Tragic Fake?

CLARA BOW plays a heroine thrown into the world on her own resources! Battling successfully for life against all odds!

But When Love and Luxury Are Suddenly Given Her Like a Miracle, by a Man She Loves Wildly at First Sight..Can She Win?

Paramount Presents the Glorious Redhead Revealing Emotional Depths of Poignant Power!

Clara Bow

with

Stuart Erwin--Harry Green
Norman Foster
(Hero of "Young Man of Manhattan")

in

"No Limit"

A Paramount Comedy-Drama.

For Your Added Pleasure:—
Brad Braley
at the Organ Console
"By Appointment"
with Ricky Craig, Jr.
"The Big Splash," with
Johnny Weismuller,
World's Champion Swimmer

NOW PLAYING
A Public Theatre
Paramount
Continuous from 9:30 a. m.

Theatre Advertising as Indicated From Various Cities

PHILADELPHIA

ST. LOUIS

CHICAGO

NEW HAVEN

TODAY at New Haven's Dominate Theatre

Every lady attending the Matinee today will receive a flower by Courtesy of Meyer Wilson, Florist.

Lovable . . defiant . . daring . . reckless-wanting the one great thing . . she had been denied..and finally getting it

The PASSION FLOWER

Only Kathleen Norris could . . and would have the courage to present such a dramatic romance . . here you have supreme . . perplexing . . surprising . . entrancing entertainment . . crashing to a climax . . that will rock every American home

Magnificently Portrayed by

KAY FRANCIS

and supported by such stellar artists as

CHARLES BICKFORD
KAY JOHNSON
& LEWIS STONE

ADDED

Comedy
"Hollywood Theme Song"
Travelogue
Burton Holmes
"Peeps at Peking"
V Cartoon
"Cuckoo Murder Case"
News Reel
Universal News with Graham McNamee
Your Horoscope
Mrs. Jessie Franklin

An M-G-M Production
Kathleen Norris' Greatest Story
Directed by William De Mille

Feature Starts 1:13, 3:22, 5:29, 7:36, 9:43

If you come before 2 p. m. it's 35c.

FOX-POLI College
-FORMERLY THE HYPERION

CINCINNATI

This Theater Business!

The longer a fellow remains in the theater business the less he knows about it. Productions which look like a million dollars in advance fall as flat as a bride's biscuits, while others that creep into theaters without ballyhoo, bombast and buncombe often reach out and wallop you flush on the entertainment button.

Three of us previewed Paramount's "THE ROYAL FAMILY OF BROADWAY" yesterday. To us, it was going to be "just another picture"—not great, not bad. You know what I mean. It had a marvelous cast, was the adaptation of a real stage hit, but we'd had these things happen to us before.

THIS THEATER BUSINESS!

All of us, including the Boss, are feeling a little sheepish. For because of a lack-lustre title, and because we hadn't had umpsteen eulogistic wires from New York, we had mentally rejected a production that wallops the living day-lights out of any comedy drama we've seen in a month of Sundays.

Pictures like "THE ROYAL FAMILY OF BROADWAY" justify the existence of the screen. It recreates life without bending over backward to capitalize on sex; it wasn't made to order to fit a star and it wasn't directed by an ex-button hole maker. If you've ever growled at Hollywood we've yammered twice that many times. And we will again. But just now we're doggoned proud of Hollywood and "THE ROYAL FAMILY OF BROADWAY."

W. E. D.

OPENS TOMORROW
RKO LYRIC

NEW YORK CITY

TITANIC DRAMA, CRASHING, SMASHING IN STORM-CHARGED SPLENDOR!

Majesty of "Birth of a Nation" and "Four Horsemen" Realized Again in Drama So Colossal Only History Dared be the Author! . . . A Story of Love That Will Tear Your Heart Out . . . Flung Against the Seething, Pitching, Tumbling Rush of Empire!

EDNA FERBER'S

CIMARRON

RKO-RADIO PICTURE with
RICHARD DIX
IRENE DUNNE
Edna May Oliver, Estelle Taylor, Wm. Collier, Jr., and an assemblage of Superlative Artists
Directed by WESLEY RUGGLES

World Premiere
TOMORROW, 8:30 P.M.
GLOBE
BROADWAY AT 46TH

Prices for Monday Night Premiere 75c to $2.00

ALL SEATS RESERVED
NOW SELLING AT BOX OFFICE
2 Shows Daily, 2:45 & 8:45 P. M.
EVENINGS . . . 50c to $1.50
MATINEES . . . 50c to $1.00
(Except Saturdays, Sundays and Holidays)
Midnight Show Saturday . . . Extra Matinee Sunday, 5:45 P. M.

BEHIND THE KEYS

Bridgeport.

L. Auger, operator of theatres in Bridgeport, Conn., has acquired and reopened the New Astor theatre, the first and only talker house in East Hartford, Conn. George Sailor is manager.

Creston, Ia.

Strand theatre was looted of Sunday receipts, $800, after entrance had been gained by jimmying the rear entrance.

Topeka.

R. J. Mack, now manager for Fox at the Novelty, leaves the management of the Isis to his partner, Ralph Moody, who is also star of the McOwen stock troupe.

Elbridge Shriver, manager of the Grand, also left for San Francisco, where he enters the Dollar Steamship Line organization. Succeeded by Frank Marshall, formerly at the Novelty.

Charter Oak, Ia.

L. A. Bramson, for many years owner and operator of the New Royal theatre, has sold the business to J. C. McBride, Omaha.

Creston, Ia.

Robbers, working between night watchmen's rounds, tapped the safe of the Strand theatre for $800. The safe had been rolled across the office to a doorway, where the light was better.

Atlanta.

Shakeup in Publix personnel. Eddie Beck switched from Georgia to Paramount; Doc Wadkins and Emmett Rogers yanked from Paramount to Chattanooga; John Smith brought on from Coast to handle Georgia. Smith formerly was assistant manager at Georgia.

Omaha.

D. F. Greenhouse, assistant manager at the Empress, Fremont, Neb., now house manager of Princess (Publix), Sioux City, Ia.

Billy Meyers, m. c. at World and Paramount here, replaced here by Toby Nevius from Kansas City. Meyers sent elsewhere on chain.

Billy Byrne, nearly 30 years with Orpheum and long manager of local house, has quit R-K-O in Chicago and returned here to live.

Catasauqua, Pa.

Majestic theatre here has been equipped with sound. House will be open every evening hereafter instead of only three or four evenings a week.

Webster Springs, W. Va.

Mills-Vance theatre opened Jan. 17. Newest and one of the finest in central W. Va.

Wheeling, W. Va.

Empire Theatre Co., recently organized in Wheeling, closed with the owners of the Plaza theatre property for a long lease. Company is headed by C. W. Brill of Portages Amusement Co., Akron, O.

Empire will play burlesque.

Charleston, W. Va.

Sale at public auction of the Ferguson theatre, one of the oldest picture houses in the city, was abandoned when a compromise was effected between R. Blumberg and H. V. Campbell, trustee of the property.

Birmingham.

The Zwolle, La., theatre was destroyed by fire along with several other buildings.

Fire also damaged the Tylertown, Miss., theatre to the extent of about $4,500.

Birmingham.

Sam Suggs, assistant manager of the local Montgomery, has been put in charge of the newly finished Paramount, opening in Bristol, Va., in about three weeks.

Seattle.

Johnny Northern succeeds Doc Grant as assistant to Dave Heimilhoch at the Follies theatre.

Will King changes from revue idea to plot musicals. Wm. Byers new company manager for King, succeeds Sammy Seigel who has gone south.

Denver.

Bert Hanson, formerly at the Paramount, Portland, now handling publicity for the Denver theatre. Native of Denver.

Abel Davis has sold the Del Rio at Las Cruces to Fox and is selling for United Artists out of Denver.

Omaha.

W. H. Ostenberg of Scottsbluff was elected president of the Allied Theatre Owners of Nebraska cooperative organization by its directors here, with C. A. McCloud of New York named vice-pres and Lester F. Martin of Nevada, Ia., sec-treas.

Organized to bring independent theatre owners into closer contact with each other, but as yet not a part of Motion Picture Theatre Owners' Association.

Des Moines.

Publix field changes are C. W. Peterson from State, Cedar Rapids, to Casino, Marshalltown. Succeeded in Cedar Rapids by J. C. Croson. C. P. Rose from Casino, Marshalltown, to Granada, Norfolk, Neb.

Toledo.

Ray Allison has arrived to become p. a. of the Paramount here. Marsh Gollner, manager, leaves soon for Florida.

Mason City, Ia.

J. H. Heffner, former manager of the Palace, transferred to the Strand.

Rockwell City, Ia.

Walter Peterson has sold the Empress theatre to Earl New of Carroll who will remodel.

Charter Oak, Ia.

J. C. McBride, Omaha, has bought the Royal theatre of L. A. Bramson.

Skowhegan, Me.

Carlton L. Beals has resigned as manager of the Skowhegan opera house. He will move to the Bijou, pictures, owned by the Community Theatres, at Pittsfield, Me.

Augusta, Me.

Capitol this week goes on the one day a week policy, it was announced by Frederick G. Payne, manager. The theatre will be open but Saturdays. Colonial runs every day and will change four times weekly.

Syracuse, N. Y.

Andrew M. Roy, who left the Paramount here to become city manager for Publix in Gary, Ind., has switched from Publix to R-K-O, according to word reaching local friends. He takes over the Palace at South Bend for R-K-O.

Geneva, N. Y.

Schine's second new house in central New York will open March 1. Same circuit recently opened a new theatre in Cortland.

Gulick Beats it

Paul Gulick, Universal's publicity chief, returned Tuesday after a week with grippe.

SEEK REMEDIES IN CHI'S DUAL FILM SNAG

Chicago, Jan. 27.

Likely that Chicago film row, convinced that zoning meetings were as dead as a mackerel, will get another session of talk. This time the conference will be concentrated on the startling spread of the double feature system which has become the ace nightmare of local exchanges, circuit and indie exhibitors.

Belief of the boys behind the zoning meet is that the exhibs who were most against any agreement on double featuring are now on the other side of the fence. At the last meetings the indie group flatly rejected the proposal whereby any exhib who double features immediately slides back to the eighth week of release, in a spot where he cannot harm the rest of the exhibitors. This protection appeared to be the only method by which the double program epidemic could be checked.

Proposed Solutions

At present remedies are being peddled around for the problem. First notion is the possible inclusion in the contract by the exchange that its features are not to be double featured on the ground that the two-for-one system degrades product and ruins prospects for sales further down the line. Second possibility is that the exhibs who are for single programs insist on contract clauses which state that if any house in a week preceding them on release date should go double program, the exchange is to make suitable rental adjustment.

While both these ideas might solve the problem they are not immediately applicable since all contracts for the present year are already signed. More important is the belief among legal minds along the row that the Hays organization would not consider these ideas as valid clauses.

New Publix Plan

(Continued from page 5)

visions to buy their own screen and stage attractions, upon their own terms in certain instances. This, from the account, will stop the wholesale buying of films and stage shows by the home office and booking both into all Publix theatres.

Discretion will be permitted by the local Publix staff on both film and stage bookings, it is said, when the division men are convinced a change, shift or another attraction will be advisable.

Local Benefit

In the film bookings a benefit is looked for through the knowledge the local men have of their towns' tastes and patrons. The same goes also for the stage, with the local staff more closely in touch with possible native stage cards, especially from radio.

Sam Katz, who started the Publix move, is reported to have reached his decision to abruptly alter the theatre operation after several tests made by him through local Publix managements. Katz is said to have quieried different Publix men out of town, asking for suggestions along certain lines. These were followed for the tests. In each instance, from the account, the local judgment brought out the best results.

The new latitude allowed, it is claimed, will not materially affect the Publix touring stage units nor the booked pictures for the de luxe Publix houses. Rather, from the information at hand, the change is aimed at the neighborhood and small town Publix operation.

A brief story in last week's "Variety" mentioned Katz was considering extending a privilege in some Publix territories for the division men to book feature talkers on flat rental, rather than the customary percentage, when the terms could be made. This is also a part of the new order of things in Publix operation, it is reported.

Now General

Localized theatre management in every operating respect is now nearly complete throughout the industry. Film bookings, last remaining step to make the local operating policy thorough now, is being shoved that same way.

Return of former indie operators who sold to chains is also another anticipation.

On the Fox end, the method may differ but the policy is similar on talent booking. House managers in New York now sit in with Phil Bloom, of Fanchon & Marco, when he talks to agents.

The almost abrupt change from the centralized unit control is one of the most speedily ever effected in the industry. It has been done in a comparatively brief two months and in every instance impelled practically a reorganization of theatre operating personnel and plans.

Circuit-Minded

The next big swingback expected, according to expert say-so, is the recalling of former operators of houses sold to the circuits to take over the managerial reins again but with circuit-minded supervision. Talk of this aim announced. Publix and Fox are known to be considering such a policy. The best Publix example is Sparks in Florida.

Circuit execs are the authority for the thought that contrary to surface appearance localized operating methods is a natural evolution for the industry. With it has come economy in overhead and a squarer look-in on theatre potentialities than was permitted under the centralized unit control idea.

Three reasons impelled the localized idea. First, the swift growth of the circuits; second, economic conditions; third, intensity of native likes in entertainment.

The circuits have grown so fast that it became an unwieldly system to be swung from one central point.

These facts became glaringly apparent to theatre operators around November, last, when the market took a sudden slump affecting even theatre b.o. Native conditions became nightmares to circuit operators and local hands were needed to square things.

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

Extra Sized Passes

Canton, O.

Manager Russell Bovin, of Loew's, issued passes measuring 11x17 inches for "Reducing." Passes were captioned "The largest pass for the greatest comedy."

Good Will Publicity

Portland, Ore.

As result of sustained use of newspaper space which was biggest contract of its kind, Ted Gamble, R-K-O Orpheum manager, clicked for a free page in a local daily.

Instance was clear case of goodwill inspired by co-operation for many months in tie-ups, etc. Free page was followed up by theatre working on an eight-page news section with commercial ads. Section exploiting R-K-O anniversary.

Local Orpheum has policy of 100% newspaper exploitation, and intends to cash in on this policy with major breaks of which the free page was first.

Two-Way Design

Des Moines.

Publix is placing a few free passes for one each in the candy in the lobby slot machines as a gift or prize.

Purpose is to promote on both ends, for the machine and for the b. o., as the pass for one is expected to bring along a cash buyer.

Utilize Bow Trial

Pittsburgh.

Clara Bow's front page airing of her domestic troubles, as result of the Daisy DeVoe trial, was used in local theatre ads as bait for her new film, "No Limit," currently at the Fulton and Sheridan Square.

Daily ads called the Par red-head "The Flashing Front Page Personality."

Palmist's 4th Week

Minneapolis.

A palmist is the first attraction ever to be held over here by any local film house for a fourth week. She's telling fortunes on the mezzanine at the State (Publix).

A long line continuously in front of the improvised tent, comprising practically all women. Hundreds are said to have paid admission just to have their fortunes told, never even entering the auditorium.

Most of the questions have to do with the stock market, when will conditions improve, and how do they get jobs.

Covering for Colman

Detroit.

Charlie Baron, p. a. for U. A., had the town covered for "Devil to Pay" (UA) by 7,500 announcements of the opening mailed to a select class list; 5,000 Lonsdale book marks in the Public Library; a Colman blog planted with a suburb chain of newspapers, and a 10,000 word serial of the picture, "Devil to Pay" in the Detroit "Tribune."

A dog contest hook-up with a local paper also used because of the animal in the film.

United Artists theatre here draws the town's class crowd.

Time Schedule for "Bound"

Chicago.

For "Outward Bound" (WB) at the Oriental, house made an effort to sell the picture through newspaper advertising on a starting time basis. The first instance of a sincere effort here to make film patrons arrive at a set hour.

Publix specified, in large type, the various running times and many patrons wrote in saying they appreciated the idea.

"Outward Bound" is generally considered beyond the ken of the average picturegoer. A drop-in, during the middle of film, was almost sure to be displeased, this deduction being based on showings in other towns.

Lobby Dancing School

Columbus, O.

Theatre tickets at the Palace (R-K-O) now good for dancing lessons. Each stub good for one lesson, given each weekday morning.

Gerald Fowler, formerly with Nick Boilla productions, in charge of the studio which has been set up in the theatre lobby.

Snappy Bow Line

Syracuse, N. Y.

With the wire services spotlighting Clara Bow's future, as a result of the disclosures in the DeVoe trial, local Paramount used the black faced line, "She made her bed-let her lie in it!" in its display copy for Clara's "No Limit," current attraction.

Idea was Raymond B. Jones (local manager). Created much comment around the town.

Uses Local Beauty

Dallas.

Marselline Moore, manager of the Publix-Palace, got a cheap tie-up for a style show with a local department store. Model used was a town beauty.

Stunt heavily plugged by store in papers with plenty of classy stills. Strong for the femmes, with spring fashions out.

New Haven Ideas

New Haven.

Roger Sherman is plugging "Devil to Pay" by filling up several full-length single-column ads with a series of silhouettes over dialog taken from the film.

Paramount is marking time on "No Limit," undecided whether to stress recent Bow publicity or not. Par is successfully working the policy of running current feature on Sundays together with feature of preceding week to catch any loose shekels that may have slipped by during the regular showing of the film.

For "Criminal Code" Fox-Poli has advertising slogan "Twice as Big as 'The Big House'" in all newspapers and on marquee. Also using "The picture that made gangland eleck their guns at the box office."

Dining Kansas Editors

Topeka.

One of the biggest publicity stunts yet pulled here by theatrical interests has been announced for Jan. 30, when Fox theatres of Kansas will entertain 200 members of the Kansas Editorial Association at the Jayhawk hotel and Jayhawk theatre. H. A. McClure and E. C. Rhoden, Topeka manager and Fox district manager, in charge.

Editors will be dined at the hotel, plus a floor show, following which they will attend the pre-release showing of "Cimarron" (Radio).

Winnipeg's Complaint

Winnipeg.

Howard Waugh, of the R-K-O Capitol, complains that Paramount-Publix's squawk absorber in Brooklyn is ancient history so far as Winnipeg is concerned. Since Nov. 1 the Capitol has had the lobby host plan in operation, according to the claim.

Also, as a business builder the Capitol has its 18 girl ushers making a house to house canvass of the town getting the local slant on what the patrons want.

Exploitation Pinch

Winnipeg.

R-K-O Winnipeg's street parade, advertising "The Big Trail" with four-horse covered wagon, was pinched by police for obstructing traffic. Claim is horses are not allowed on Portage avenue; only allowed to cross it.

More publicity out of this than otherwise.

Howard Waugh runs three opportunity nights at the R-K-O Capitol, vaud. Special cut-rate varsity night once weekly with amateur talent, and packs house with them. Kiddie talent Saturday matinees.

Adult talent Wednesday night.

LOS ANGE'S GROSSES

(Continued from page 10)

Now with Jules Buffano's band and three acts.

State (Loew-Fox) — "Passion Flower" (MGM) (2,024; 25-$1). Eased off few hundred under $25,000. Last week "Just Imagine" got almost $26,000.

Orpheum—"Beau Ideal" (RKO) (2,270; 50-75). Much better at $10,500 as against "Charley's Aunt," under $7,000.

Pantages (Fox)—"Right to Love" (Par) (2,700; 20-40-65-90). Chatterton again tilting a couple of grand with $13,000 indicated. Last week "Princess and Plumber" got $11,000.

Paramount (Publix)—"The Blue Angel" (Par) (3,595; 25-75). Will hit $32,600; terrific. Last week "Scandal Sheet" under $27,000, $2,000 better than estimated through building up unexpectedly.

R-K-O—"The Royal Bed" (RKO) (2,950; 30-65). Eased off $12,500 or $1,000 under "Free Love" last week.

United Artists (Pub-UA)—"Bat Whispers" (UA) (2,100; 25-$1). Indication is $11,500. "Hell's Angels" wound up its second and final week with $9,500.

Downtown (WB)—"Mothers Cry" (FN) (1,800; 50-75). Bad at under $9,000.

Hollywood (WB)—"Man to Man" (WB) (2,756; 25-75). $9,000 and poor for here.

TALKIES REBORN IN MAD PAGEANT

Radio PICTURES
Reg. U. S. Pat. Off.

VICTORY YEAR BEGINS

"CIM" ROARS INTO B'WAY $2 TOP

STANDS BIG TOWN ON ITS HEAD!

HURLS MIGHT AGA
CLIMAX
And now th
300 of the
Radio
PICTURES
Reg. U. S. Pat. Off.

CROSS THE AGES!

New York Critics in Smashing Confirmation of Hollywood Pre-view Verdict:

ACCLAMATION LEAPS FROM THE DAILY PRESS

Irene Thirer, Daily News

"Terrific thrills . . . 'Cimarron' is magnificent in scope, powerful in treatment, admirable in acting. Richard Dix's work is superb. We can't describe the grandeur . . . punch and the appeal of 'Cimarron.' This is one picture you can't afford to miss. It is 1931's first great contribution to the screen. We loved every minute of it!"

Regina Crewe, American.

"Thunder in the streets! One of the most dynamic dramas that ever rent the heavens of Hollywood flung its might across the screen at the Globe theatre when that stirring saga 'Cimarron' was shown to an audience alternately rocked with mirth and shaken with tears...Sets a mark for all that follow."

James Gow, Morning World

"Tremendously moving representation of empire building...Presents new and vigorous material . . . Richard Dix and Irene Dunne are superb... A splendid work."

Mordaunt Hall, Times

"Graphic and engrossing . . . a stupendous undertaking. Dix gives a fine impersonation . . . Most intelligently directed by Wesley Ruggles... Irene Dunne is excellent."

Rose Pelswick, Journal

"Great picturization of a superb story. Replete with human interest action and romance . . . reproduced with a vivid realism and dramatic sweep that holds one's interest throughout. Dix gives the finest performance of his career . . . Absorbing direction by Wesley Ruggles...Decidedly well worth seeing."

George Gerhard, Evening World

"Once in a blue moon a motion picture is produced which a commentator may refer to as a masterpiece..'Cimarron' is such a picture. Not only a great picture; it is great history. Dix will go down in film history as 'Yancey Cravat'. Irene Dunne sailed with full rigging right into brilliant stardom. Miss Dunne is little short of a revelation."

w the day and date exhibition smash Feb. 6, 7, 8 in the Nation's Foremost Theatres. . . . . .

PRESS OF THE NATION PRIMED FOR AD SMASH

DAY AND DATE FUSE LIT . . . RECORD LINEAGE BOUGHT FOR "CIMARRON" SPLURGE

More than 150 of the Greatest Newspapers in America Will Carry Double-Truck and Full Page "Cimarron" Ads to Herald the Titan Day and Date Exhibition Sweep in 300 Theatres!

OVERWHELMING SMASH COMBINES THE GREATEST NET PAID NEWSPAPER CIRCULATION EVER PUT BEHIND A MAJOR SHOW ATTRACTION . . . .

OUTSTANDING MERCHANDISING STROKE OF AMUSEMENT HISTORY WITH 1000 CRACK SHOWMEN BLAZING THE TRAIL TO TERRIFIC SEAT SALES . . . . . .

Radio PICTURES

Reg. U. S. Pat. Off

RICHARD DIX
IRENE DUNNE
ESTELLE TAYLOR

AND ASSEMBLAGE OF SUPERLATIVE ARTISTS

DIRECTION
WESLEY RUGGLES

ADAPTATION
HOWARD ESTABROOK

PHOTOGRAPHY
EDDIE CRONJAGER

Inside Stuff—Pictures

Advertising shorts look like a two-sided problem. The possible income is too large to disregard as a business proposition, while the shorts themselves may become a detriment to a picture house program.

With advertising shorts not very advanced at present, already there is noted a haste in the making that is injurious. To cover up the commercialism of the short calls for skill in preparation in the first place. To keep it under cover and still be as entertaining as any short should be may yet call for a council to preside over and judge material submitted.

A cartoon ad short lately exhibited in New York evidenced so much undisguised hurry in the making that there appears to have been no deliberation over the subject. That cartoon was made to fit the advertiser, forced in, it seemed, and the short may have better pleased the cartoonist of it than anyone else.

The commercial end of the same short was nicely blendid in. It came out just right at the right spot, socking in the advertisement aimed at, but before and after during the entire six minutes, the short went blah.

For a department that promises so much in returns and like picking money out of the sky, it might be well for the producers to safeguard the ad shorts against any haste in its earliest stages, and to have the theatre end, which benefits, be certain the short is for and not against the house before it is released.

Though some circuits played its own shorts only and without the shorts dependent upon general distribution, the non-affront angle is as important. It's not the easiest thing on programs to get over, and since it may be the hardest, that may mean a double set of whiskers to have the short entertain to a degree that leaves the quiet commercial plug but a pleasant incident of the whole.

Characters accepted over here as foreign types don't necessarily go the same way for Europeans. And vice versa. In "La Petite Cafe," French version of Par's "Playboy of Paris" an entirely different set of characters is used as was in the original English version. Had to be because of quota laws. Frenchmen would never have accepted the American cast as looking like Frenchmen, while most Americans, seeing the French cast, will be surprised they don't look like what we, over here, think are Frenchmen.

Also, in the French version a heavy set man walks into a lawyer's office, throws his hat and coat on the lawyer's desk, bites into a cigar (and forgets to tear off the ringed trademark) and the Frenchmen know immediately the character is a very rich American. Over here if the fellow did the same thing we would think he was anything but a rich and well bred American.

Par. takes these things into consideration when making foreign versions so that characters in all don't look like they do in real life, but like audiences think they ought to.

What cracks the legits up about Hollywood is that studios never seem interested unless the actor already has a job. Then they want to drag him away.

One example is an actor who came to the Coast with "Journey's End" and the famous Browne contracts that foresaw Hollywood and dragged everyone back home to England. The Coast still remembered and sent so many cables the actor decided Hollywood wanted him. He returned, played in a Colman picture, then found nothing doing.

After cutting it thin for months he went into a legit cast. Rehearsals hardly started before he was wanted for four picture parts. Two were at one studio, so he accepted and quit the show. Figured two birds in the hand were better than a rolling stone.

Publix theatre folks are understood to have been given straight-hand assurance through Sam Katz, president, that the organization personnel as it now stands reshifted after a couple of months of reorganization is to stick. It comes with an announcement of a "No-Politics" edict from the same high source.

The assurance talk looks as if propelled by trade rumors that usually come and go when any official changes are made in exec appointments, and to douse them.

The changes in official positions were made in the interests of a closer operating unity for Publix on its new plan of localized operation. That necessitated office changes.

It's an ill wind, etc. Loew's State, Syracuse, which found an answer to its juvenile patronage problem on Saturdays in a dancing class conducted by Sonya Marens, which built up to better than 600 pupils, announced its discontinuance. Move was necessitated by the recent switch to a presentation policy, making further use of the stage for instruction purposes out of the question.

The Paramount, angling for kid patronage, quickly snapped up the State's cast-off and Miss Marens will function there beginning this week. No other stunt used by any Syracuse house to win the kids approximated the results attained by the State's dancing class.

Reorganization of Publix departments has been going since early fall, has decreased overhead costs around $50,000, and may reach eventually $100,000 weekly.

Among the new ideas created is a statistical department allowing for complete and daily comparison of income and operating problems daily within any given territory for individual theatres.

Personnel overhead was also cut through reshifting of departmental duties, with other details being so distributed that the $50,000 slice, according to exec account, has already been practically achieved.

Nearly double the price theatres pay for talker equipment is the amount Western Electric is exacting for non-theatrical installations. The latter come under the classifications of town halls, ships and all other places that are not in the business of regular theatreing. Lowest priced equipment, which theatres can get for $2,950 WE is charging outsiders $4,000.

Reason advanced is that the ERPI's major interest is in show business while outside is outside and not deserving of the same consideration and cut.

Paramount seems to have rushed "Fighting Caravan" into the Rialto three days ahead of the showing of "Cimarron" (Radio) at the Globe, New York. A somewhat spirited ad campaign by both followed the announcements of opening, with the "Cimarron" ads changed daily, were larger than "Caravan's" in the dailies.

"Caravan" is on a grind at pop prices, with "Cimarron" at $1.50 top, twice daily. Both have western backgrounds.

"Cimarron" is said to have cost Radio Pictures $1,500,000 to produce; "Caravan" is a Paramount program release, probably touching around $400,000 in production cost.

Metro's foreign managers aren't plugging the version players heavy enough, hence a "must" letter from the home office.

Note complains about lack of interest in the personalities playing in Metro's foreign editions. In almost every case the picture names have been plugged ahead of the players abroad. Letter further says managers abroad are expected to begin to make foreigners' names mean something. Imports were sold as big shots in their home countries. Just mention of the names would drag 'em in, it was said.

Minneapolis theatre heads point to the business being done by sporting events there since the first of the year as evidence that the depression is not raising havoc with the amusement game.

One night last week, a Monday at that, 16,500 people paid from $1 to $3 to see three sporting events. Attendance at the Minnesota-Wisconsin basketball game ($1.50 to $2) was 8,200; at a prize fight between second raters, 3,500 ($1 to $3), and at the Minneapolis-Chicago league hockey game, $4,800 ($1 to $2.50). What's more, the theatres were well filled the same night.

Los Angeles morning paper reviewers catch the special premieres the day or two before in the projection room, but the papers see to it that the "reviews" of the openings run in the second edition. The "Examiner" was on sale for the "Trader Horn" opening at the Chinese last week, carrying a "review" of the "opening" before the curtain rose on the overture. The chatterer who also does a form of "reviewing" stated that "'Trader Horn' went over with a bang."

Special pigment treatment which optically corrects colors in shafts of light from the projection booth is the secret of the new orthochromatic screen which Western Electric will shortly market as a part of its regular talker equipment.

To prove that the light is diffused normally in its refraction from the new screen WE will use, as a demonstrator in the near future, a sheet made up 50-50 of current goods and orthochromatic matter.

Wanting a print of "Hiawatha," the first picture Carl Laemmle made, for the celebration of his 25th anniversary Feb. 24, the U organization after a considerable search found one in England and through the London offices arranged for its shipment here under heavy insurance.

This is the only print left of Laemmle's initial effort as a producer. It's a one-reeler and was run off at the U studio the other day for Laemmle and others.

Carman Dee (Car) Barnes, kid writer, will act as well as bang the typewriter on her new Paramount contract. Miss Barnes thinks she'll like acting more than the mental routine.

"What I don't like about pictures is that you must write down to your audience," says the author of "School Girl," "Beau Lover" and other philosophical treatises.

Franchise held by Publix with United Artists to play that company's product in San Francisco will not mean that Fox-West Coast will use UA pictures, now that F-WC has leased the Publix string. Publix cancelled the UA franchise when making its deal with F-WC. It is denied that F-WC might patch matters up with UA.

Seriously fearing there might be trouble through so many fat parts and plenty opportunities for "steals," William Beaudine, making "Women Like Men," called the cast together and made them sign an armistice agreeing not to try copping the picture from each other.

Any violation, it is said, would mean loss of a week's salary.

A publicity stunt that equals almost any of the biggest of recent times and for a picture, was put over through a nite wire that cost $6.50. The p. a. who sent the wire descrbiing his ideas for the stunt nearly lost his job when the circuit's boss saw the $6.50 charge.

Now almost everyone in the organization is trying to grab personal credit for the stunt.

Sequel to the Academy's efforts last year toward shushing noisy arc-lights is a new producers-technicians sub-committee appointed by Irving Thalberg. Object this year is to remove the crackle from incandescent lights. L. E. Clark of Pathe, who directed the drive on are hum, heads the campaign to quiet the inkies. With him on the committee are Walter Quinlan of Fox, and Frank Murphy of Warners.

Newsreels are foolproof on libel, it is claimed. Individual posing for the camera on the other hand is responsible for any utterances that may be considered libelous.

Fox Movietone has made exhaustive study of this subject. All-talk has eliminated even chances for libel which was the risk of every newsreel when titles were necessary to explain the action in silent days.

With I. H. Ruben in Florida for his health, he has not been informed of the death of his former partner and pal, M. L. Finklestein, in Minneapolis.

The firm was Finklestein & Ruben. They built up a large circuit in the northwest, about two years ago bought by Paramount.

Coast studios have decided to fund their experience on film processing to secure the best results with the improved noise-reducing recording devices. Eight leg men, film stock experts and cameraman under chairmanship of M. C. Levee huddled over this subject on the Coast planning a survey of studio practice and findings on film processing.

According to present plans and contracts already let or considered, three of the major circuits will build around 40 new houses this year.

(Continued on page 67)

Flat Rentals Suggested

(Continued from page 6)

in the British field is 80% of the whole, and native made is 18%, 8% more than the gross distribution quota minimum for the market.

Position for This Year

So far as available, figures show prospects of 344 Americans and 75 native-mades for the first nine months of this year. As the last quarter is usually a little over rather than under average, total figures for 1931 may be reckoned as not under 460 American and 100 home-mades, without reckoning on silents. This gives a split of around 82% American and 18% British, while figuring on the whole incoming product including foreign and silent, the total looks like some 620 features. Of the whole product in the British field in 1931, the native average would appear around 17% and the American about 78%. The slight shade of difference in percentage will be caused if it materializes by fewer silents from America and more from Continental countries.

Price Levels

But the revenue state of the market depends on quantity—among other factors—and not on comparative percentages. It may be worth the attention of the New York offices which decide how much shall be gotten out of this field, to make note of the following.

Only they will not—till the end of the year, when they'll try, maybe, to figure out what's gone wrong with their estimates of revenue from the British field. Some are trying their best to cripple the only foreign market they have left.

Outlook on this market is still suffering from the abnormal revenue inflation of two years, even one year, ago. Producers are trying to estimate potential gross from the British field on what they got or are now getting.

Which is pretty near all wet.

Okay when there was a product shortage, little native production and that bad, and the public talker-crazy. That's all gone and you've got to get back to figuring this market on a pre-talker basis.

Right now, and for maybe best part of this year, there is a British-made boom. Native product on the whole is good for its own field—the exhibitor has to show 10% anyway, and the two makers of practically the whole British product that counts — British International and Gaumont—have their own large-scale theatre outlet. This enables them to hold out on a larger percentage of American product than ever and they are doing it, if not on a play-date booking basis, then at least on a price basis.

With over 600 features on the U. K. market, this has turned from a sellers' into a buyers' field. This quantity of product brings the supply nearly back to the pre-talker position, when it was becoming abundantly clear, even with little native product, the market was over-supplied.

Recent shortening of release period, now down to six months, adds a further complication.

The Situation

So the position arrives in some cases that American producers are estimating the revenue from this field, to mature in six months' time, on the basis of what matured six months ago from bookings six to nine months earlier still

At the beginning of talk, the British field produced so much revenue the loss of the rest of America's foreign market did not matter. It wasn't even noticed. A market which, for silents, had produced 35 to 40% of the world gross on pictures suddenly produced as much as and more than the whole foreign field. Producers became British-gross drunk and are still far from sober. Fifty percent of theatres' gross was a usual figure. With the public novelty-crazy and the economic situation still stable, there was certainly a killing.

Rapid wiring, passing of novelty, fierce industrial depression and increase in product supplies, as well as shorter release period and more native product, have shifted position till now it is even a shade on the optimistic side to figure theatre grosses as more than 12½ to 15% above silent days. And this 12½ to 15% may disappear within the coming six months, for obvious world-economic reasons.

The Outlook

The outlook to be faced is a market with more product and less revenue—an outlook already faced by some of the theatre circuits. These are refusing to pay more than 25% for supers and 15% for program features, while in some key situations they will not book on percentage any more.

With this slide from 50% of theatre gross on a boom market to around 20% on a slump market, American distributors have to face the prospect of their maturities being very much lower than their estimates.

But the vital thing they have to face, and so far appear either not to see or to refuse to recognize, is the British field is their only sure foreign market for talkers and must be conserved if it is to be kept.

Flat Rentals

Any organization which, as a general policy (but with specific exceptions on sensationally outstanding subjects) reverted to flat rentals, would clean up in every way. First, because exhibitors have become used to paying more for films through percentage, it would be possible to get flat rentals three to six times higher than those of silent days. Second, this revenue would on the whole mature as such six months later and would produce a far higher gross than the results of percentage maturing during the slump period yet to be faced.

And thirdly, the economic situation would be dead sound on a basis of known cash maturity instead of being one of guess work, estimates which will have to be heavily alibied when the play-dates mature.

Native-Made Boom

The one mitigating point of the present situation, from an American angle, is the improbability of the momentary boom in native-mades lasting. While it does last it is an effective factor, for example, "Rookery Nook" (released in America by M. G. M. as "One Embarrassing Night" and a flop) grossed more in this field than any American feature over the period current of its release.

But the ultimate economic limitation of the home market for native-mades, set against the wide home market for American pictures, will force a situation for economic as well as obvious technical reasons, which will bring the British-made boom to an end inside maybe nine months to a year.

That is an additional reason from trying to consolidate the American position in the British field. But it cannot be done by still trying to force prices and conditions based on a bygone and grotesquely high revenue period of boom audiences and product shortage.

TWELVETREES IN

CHARLES R. ROGERS BOWS IN AS AN R. K. O. RADIO PRODUCER . . . BUILDS INVINCIBLE SHOW VALUES INTO HIS FIRST PRODUCTION!

Donald Henderson Clarke's Flame-Haired Heroine Whose Exploits in Love Have Thrilled a World of Women . . .

Millie

The Right Girl Who Met the Wrong Men!

Shrewdly Geared . . . Swiftly Paced . . . Gorgeously Produced Vehicle For One of the World's Most Brilliant Young Stars... And a Cast With Big First Run Following

NATIONAL CO-OPERATIVE AD CAMPAIGN WITH WOMAN INTEREST DOMINATING..AIMED FLUSH AT THE OLD B.O.!

CYCLONIC SMASH

HELEN

TWELVETREES

LILYAN TASHMAN ROBT. AMES JOHN HALLIDAY
JOAN BLONDELL JAMES HALL ANITA LOUISE

CHARLES R. ROGERS PRODUCTION

Directed by JOHN F. DILLON Assoc. Prod. HARRY JOE BROWN

Brin Making Strong Local Fight In Policies and Scale Cutting

Chicago, Jan. 27.

Milwaukee's theatre war is on in full blast with the participants not even stopping to catch second wind.

It started when L. K. Brin, independent, brought vaude into his Majestic in opposition to the Fox Wisconsin's stage shows and R-K-O Riverside vaude.

Running at a scale below Fox's and about par with R-K-O's, Brin jammed them for the first couple of weeks. Then Fox sliced to 65c top at the Wisconsin, from 75c but still a nickel higher than the Brin top. Brin came back with 50c top.

Fox cut the kid admission price from 20 to 15c. Brin cut from a quarter to a dime.

Meantime the R-K-O house kept out of the price cutting war but hit at both of the warriors by bringing in name acts. Riverside jammed them. Majestic slipped a bit and the Wisconsin business remained light.

Buddy Fisher, m.c. at the Majestic, highly exploited, was the next sufferer. Believing someone should be blamed for the slump, the Brin board of strategy shoved Fisher and his band into the pit and went into a semi-straight vaude policy. Fisher made one appearance on the stage and panicked. He was billed with Clark and Smith, local radio stars and Art Shires, baseball player who just finished making the "Leather Pushers" series for Universal. Fisher's name, however, was dropped from all billing. Sore, Fisher quit, his resignation taking effect Jan. 29.

With Fisher quitting, the Majestic strategists held another skull session and are reported to have decided to drop the Torney dancers, a stock feature and going in for straight vaude.

Mgrs. Leave

The fight has not been without its casualties in the managerial ends either. First to go was William Deubach, asst. gen. mgr. of Fox, after 12 years of service. Bill Brewster succeeds. At the R-K-O houses, Howard Price Kingsmore, city manager, took it on the lam, with Will Singer taking over the job of running the publicity and management.

Universal, with Fred Meyer at the helm, sits tight.

Brin is understood to have started his vaudeville policy in retaliation to Fox's alleged attempted "freeze out" on pictures.

Brin's stage policy is being handlel by Bob Simonds, formely with the Mutual wheel. He replaces Henry Goldenberg on the Brin board of strategy. While Brin leaves the impression that he handles his entire deals alone, his board, according to a reliable source, is a hard combination to beat. Brin has surrounded himself with a leading attorney, veteran stage show man and a newspaper man. Edward Gross, lawyer, has vast political influence. Herb Israel, newspaper man, is Brin's publicity chief, but the publicity title, it is understood, is a mere cover up. Israel's true job is spotting the other theatres and relaying this information to the Brin strategist's board on which he sits.

The next step in the Brin war on the chains is being watched. Just now he is centering his attack through use of a slogan: "The only independently owned and operated first run downtown theatres in Milwaukee."

Pick B. O. Titles

Louisville, Jan. 27.

"Outward Bound," scheduled to start at the Strand Saturday, was cancelled and "Free Love" opened instead. Rumors have the Wright Players coming here in the spring for stock, provided Dr. Irvin Abell, local surgeon, will advance $25,000 to renovate the Walnut. "Blue Angel," recently at the Rialto, has started a letter writing spree to the point of view columns that would have been great publicity if it had happened during the film's run. Business for it was fair.

STOCK PRESTIGE COUNTS

Louisville, Jan. 27.

Lester Vail billed over Loretta Young, Ralph Forbes and Irene Rich in "Beau Ideal," because of his tremendous stock following here. He played locally for two seasons several years ago.

Columbia's 2 Scripts

Columbia has bought "Help Yourself to Happiness," by Frank R. Adams, and "It Might Have Happened," by Bella Muni and Aben Finkel.

Mrs. Muni is the wife of Paul Muni, legit and picture actor.

SOUTH SEA TALE

Hollywood, Jan. 27

Sono Art, inactive of late, will produce a South Sea feature starring Rex Lease.

Shooting will take place mostly in the actual locale, production starting Feb. 16.

If They'll Tell

Minneapolis, Jan. 27.

Local youths await the tabulated answers to a questionaire being filled out by University of Minnesota co-eds. One of the questions is whether the girls like and prefer young men who insist on petting.

Among the queries which Dean Anne D. Blitz has put to the co-eds is the extent to which they enjoy petting, whether they expect to every time they go to a party, whether they smoke and drink because they like the habits or just to be "good sports," etc.

Four prominent co-eds arranged the questions which cover every phase of a girl student's social relations. Answers are intended for use in educational advisory classes.

Chatterers on the Home Lots

By Claude Binyon

Hollywood, Jan. 17.

It is tacitly agreed within the clan of picture chatter writers that success and the personal pronoun are inseparable. That is sufficient encouragement for any chatterer to be more autobiographical than newsy.

Aside from the influence of studio payrolls—and there is such an influence—reporters of activity in the picture colony have become so confused by subtle commercial flattery and endeavor for personal prominence that lay readers of daily newspapers are getting just a small portion of what really would interest them.

Fairly samples of what is being written for America's picture devotees:

"Oct. 6 is my birthday."

"You remember, I told you that Fox was thinking of making a picture with a unique ending. Well, that's what is going to happen, but of course I can't tell you about the ending because that would spoil it."

"Columbia is throwing caution to the winds and will spend thousands of dollars in massive production sets for a series of one-reelers."

"Over a luncheon table Benny Rubin told me I am very severe but very fair. He is a clever chap."

Hometown Puffs

In Los Angeles and Hollywood the local chatter columns fill a distinct need for hometown puffs and are being used promiscuously by the studios for just that. If a player of minor importance complains about the scarcity of publicity bestowed upon him, the studio's press agent may plant a squib in one of the local columns and thereby satisfy the squawker. Lousy reading, but nobody cares.

The most obvious mistake in the popular method of writing chatter for newspapers is the preponderous use of strictly trade news, of no interest to the average reader. Behind this frequent use of trade stuff is the laziness of chatter writers as a group. It comes from rewriting news already printed in a trade paper in preference to ferreting out an angle more attuned to the lay newspaper audience.

If a studio's executives are mentioned more often than its stars, the chatter writer probably is tired of writing chatter. He wants to be a scenarist.

The syndicated chatterers are the only ones regarded with any seriousness by studios, and they're thoroughly aware of it. This opinion of self-importance, when crossed, has been known to breed vicious results.

One stage player from the east, brought out for pictures, was the object of constant attacks by one of the femme chatterers. Worried, the studio publicity heads approached the actress and asked if she had any trouble with the chatterer.

"Trouble?" said the actress. "I haven't even met her."

"That's trouble enough," said the publicity head. "Meet her, feed her, and put her on your Christmas list."

COLO. CENSOR, MAYBE

Denver, Jan. 27.

A bill for the creation of a board to censor pictures made its expected appearance in the Colorado legislature but it has a slim chance of becoming a law.

That Prof. Einstein piece, "Cosmic Religion," which Covici, Fried will publish for a dollar, could have been read in the Sunday "Times" of a few weeks ago for a dime, along with the rest of the paper.

Picture Possibilities

"Anatol"—Unfavorable

"ANATOL" (Revival, Bela Blau, Inc., Lyceum). Paramount made a silent of "The Affairs of Anatol" in 1921 which was doubtful b.o.

"Tomorrow and Tomorrow"—Unfavorable

"TOMORROW AND TOMORROW" (Comedy drama, Gulbert Miller, Henry Miller's).

A finely written play with some elusive qualities, better for the stage than screen.

"Martine"—Unfavorable

"MARTINE" (Drama, Civic Repertory, Civic Repertory).

Too slow and not enough plot to mean anything as a film. From the French by Jean Jacques Bernard.

"Philip Goes Forth"—Favorable

"PHILIP GOES FORTH" (comedy-drama, Laurence Rivers, Biltmore).

Fine piece of writing. Screen value may be dependent on length of Broadway run. *Ibee.*

"Colonel Satan"—Unfavorable

"COLONEL SATAN" (Comedy, Fulton, George C. Tyler).

A costume play of some historical interest, but of little dramaitc appeal otherwise. Film rights may have been disposed of in England.

"Green Grow the Lilacs"—Favorable

"GREEN GROW THE LILACS" (Comedy-drama, Theatre Guild, Guild). Unusual play of Oklahoma of other days and might make an unusual western. *Ibee.*

"She Means Business"—Favorable

"SHE MEANS BUSINESS" (Drama, Elliott, Ritz). The idea is worth developing but not as it has been here. Play is much too involved. *Shan.*

Modern Studio Much Less Fun Than Those of Pre-Sound Days

Picture studios are steadily being transformed from the happy hunting grounds they used to be into places of lily white decorum, quiet and refinement. There is no better behaved spot in the amusement world than a picture studio today. Bells, sepulchral silence, and tiptoeing footsteps muffled by thick carpets.

No smoking, no drinking, no lounging around. Strictly business. You never know where one of those mikes may be concealed. Between shots there are lines to be learned. Actors spend their time studying scripts in groups of one. They only get together now to give each other cues. Short time alloted for rehearing keeps them all busy studying between bells.

The romantic dalliance that used to surround the studios is gone. Even kidding and clowning is taboo. Stage crews are just as careful as the actors, since their departments are watched so rigorously. Technicians look back at the good old days with longing, but they can't even do that very much, they have to be on the jump. People have learned to control their very breathing. Studios using two-story stages compel silence on both floors, although shooting is set on only one.

Stage Influx

Much of the responsibility for the present orderly morale at picture studios is placed on the stage actors. Stage people, knowing how important stagehands are to their legitimate work, brought a new democratic attitude toward the crews with them. The picture actors who survived the talker innovation were quick to ape the stage folks. Now everything is sweetness on the sets. The harmony between big and small fry resembles the millenium. The sound mixer holds the destinies of the players in his hands, and the players aren't forgetting it. The rest of the technical bunch are treated just as gingerly. All the screen players have become regular.

Infrequent use of mob scenes in the talkers has removed the disorderly extras, the ones who used to cause the most trouble and were guilty of the worst behavior. No fly-by-night people on the sets today. Every one working, whether actor or technician, has to qualify. The smallest bits require able actors. Sending out for an extra won't do any more. The studios have grown up at last. But the old-timers complain they aren't nearly as much fun.

Scientists and Research

Hollywood, Jan. 23.

Exactly 25 years ago this year the first Nickleodeon for the regular showing of pictures opened in Pittsburg. Development over the quarter century, from the crude type of picture then shown to the present-day picture.

It has been the scientist working in his laboratory, experimenting, developing and crystallizing his ideas that gave the opportunity to the director, writer and actor to develop their respective arts pictorially. Yet to the present day anomalously it was not until a comparative few years ago that the scientist-technician was considered anything but a necessary evil at the studios.

For the major part of the 25 years the first picture producer was content with the invention then at his disposal. To get the maximum entertainment value, and of course money-making value, out of the tools he then had occupied a decade or more. Development was mostly on the artistic side.

As the picture business progressed from the one-reeler to the two, from the five-reeler to the seven-reeler and up to the periodic spectacles that stand as land marks of progression, the producer found all along the live technical problems that could be solved only by the scientific brain. The producer and director, always striving to go his rival one better, had in mind effects he would like to show and it was to the technical man that the solving naturally fell.

Problems

The scientific man then was not supposed to be delving for new departures. His job was solving problems, not that he set up, but that were laid before him by the producer. Any idea of research into radical fields was not wanted. His mission was not to suggest but to take orders.

Such an idea of co-ordination of the scientific mind toward the general improvement of picture making was, if considered those days, at least not wanted. In contrast is the present status of the scientist and his acknowledged value to the business. Today's order is the search for novelty.

It was the inception of talkers that brought about the change. As an invention, talking pictures were not new when Warner Brothers began making its first Vitaphone shorts, later to virtually revolutionize the film business with the first feature, "The Jazz Singer." It was simply an illustration that the industry still had resources at hand which until then, it did not care to utilize. Color photography came under the same category.

Box office returns soon proved that the public was in the market for novelty. No one in the studios knew anything about sound. It meant the importation of technical brains from another field and these minds were virtually given carte blanche. This also brought about an elevation in the minds of the producer to the other branches of technical science—the color expert and the photographic expert.

The use of color followed at the heels of sound. Technicolor came into its own, yet while using this process, every studio began and is still carrying on experiments toward processes of their own. The development toward wide angle photography and projection is contemporary, but just where this departure will go is still a matter of conjecture.

The Academy

In keeping with the industry's changed attitude to the picture scientist was the creation in May, 1927, of the Academy of Motion Picture Arts and Sciences, instituted as a unit to co-operate and encourage general advancement in the picture arts and sciences.

Through this institution an opportunity for co-ordination and exchange of ideas toward development was given.

With leading sound experts stating that the sound picture is still far from perfection, much of the immediate research of the studio scientist will be toward improvement along these lines. Considerable experimenting has also been conducted on transparent photography, of the type of the Dunning and Williams process. Several of the studios are working toward new developments in this branch which it is felt will tend toward economy inasmuch as transparency processes curtail the use of costly miniatures.

There is also considerable undercover research being conducted on Television.

Pan Settlement

Hollywood, Jan. 27.

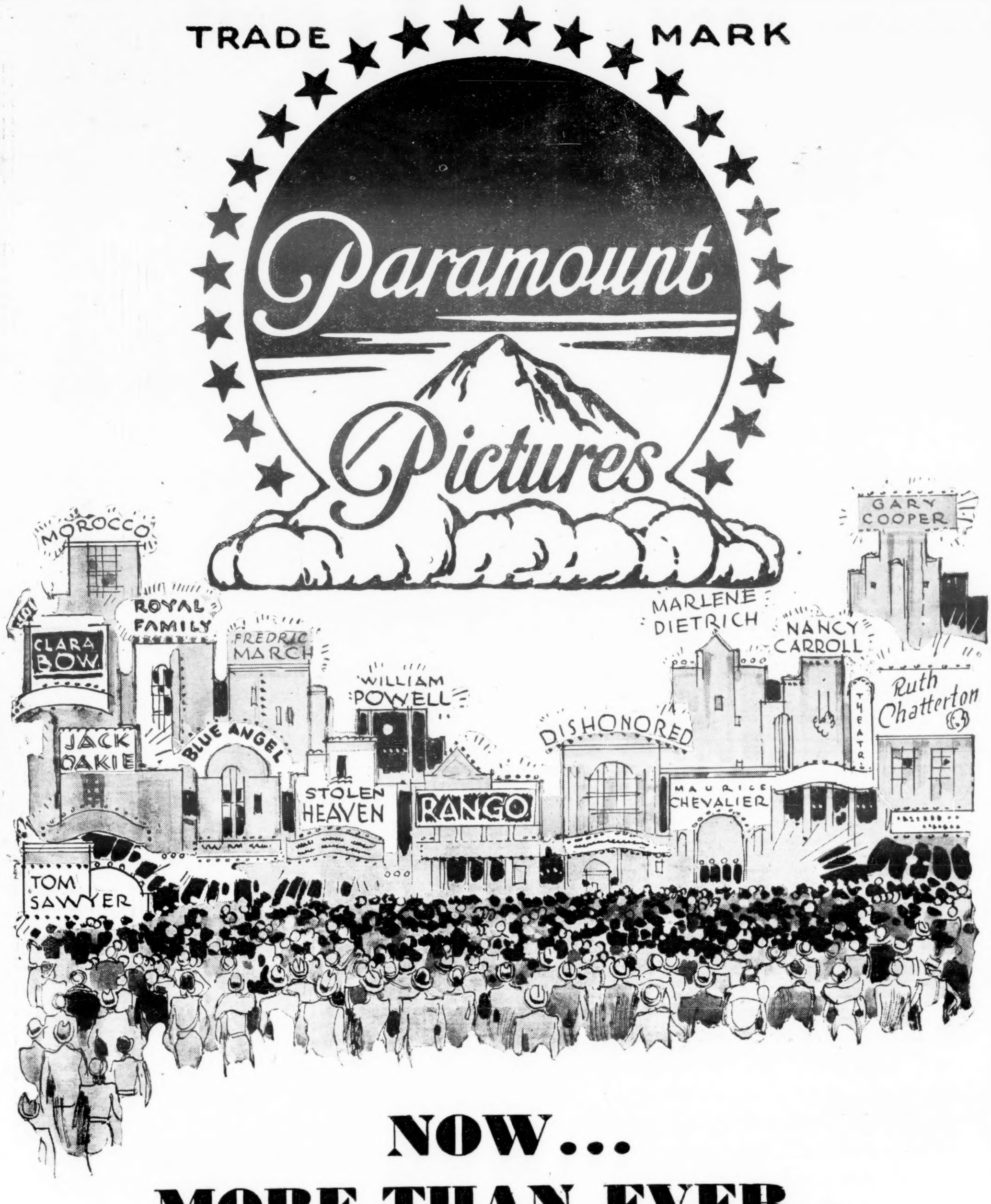
As expected, a last minute settlement between the local operators' union and the Pantages theatre was effected late yesterday (Monday) 24 hours ahead of the operators' threatened walkout from all Fox West Coast theatres.

Rodney Pantages refused to pay the demanded salary increase, but FWC finally got around him when the union compromised by accepting $80 a week per man on a two man double shift daily schedule until next September. At that time the Pantages must start paying the original $5 increase up to $82.50.

SCHOEDSACK OFF AGAIN

Hollywood, Jan. 27.

Ernest Schoedsack will go to Indo-China for Paramount to make another travel-animal picture upon the completion here of "Rango," taken in the Dutch East Indies.



NOW...

MORE THAN EVER...

THE GREATEST NAME IN SHOW BUSINESS!

TONIGHT
YOU WILL FIGHT FOR YOUR LIFE!

Keep your fires burning . . . Danger is lurking . . . Screams, growls and roars from the sinister black . . . Night creatures are prowling . . . In the trees, in the grass and in caves under the ground they're poised for the kill . . . A world at war on its common enemy—YOU . . . 5,000 miles from safety . . . Tonight you will fight for your life with RANGO . . . One of the mighty thrills in PARAMOUNT'S mighty picture . . . The strange, savage saga snatched from the world's last untamed wilderness by Ernest B. Schoedsack.

GREATEST STARS!..
GREATEST SHOWS
IN SHOW
BUSINESS!

VICTOR
McLAGLEN
•
MARLENE
DIETRICH
Von Sternberg Prod.
in
"DISHONORED"

$25,000 vs. LIFE
NANCY
CARROLL
PHILLIPS
HOLMES
"STOLEN HEAVEN"

Startling:
Confessions of a Co-ed!
Phillips Holmes
Sylvia Sidney

Kay Francis
Paul Lukas
BIG CAST

RUTH
CHATTERTON
in
"Unfaithful"
with
Paul Lukas
•
More!

"FINN *and* HATTIE"
Leon Errol **Mitzi Green**
ZaSu Pitts **Jackie Searl**

FREDRIC
MARCH
•
CLAUDETTE
COLBERT
in
"HONOR AMONG LOVERS"
Better than "The Lady Lies"

WILLIAM
POWELL
with
Kay Francis, Carole Lombard
"LADIES MAN"
and
"GENTLEMAN OF THE STREETS"

GEORGE
BANCROFT
with
CLIVE BROOK
Kay Francis
in
"SCANDAL SHEET"
•
Bancroft's Greatest!

More! More!

A Glamorous New Star!

TALLULAH BANKHEAD

with

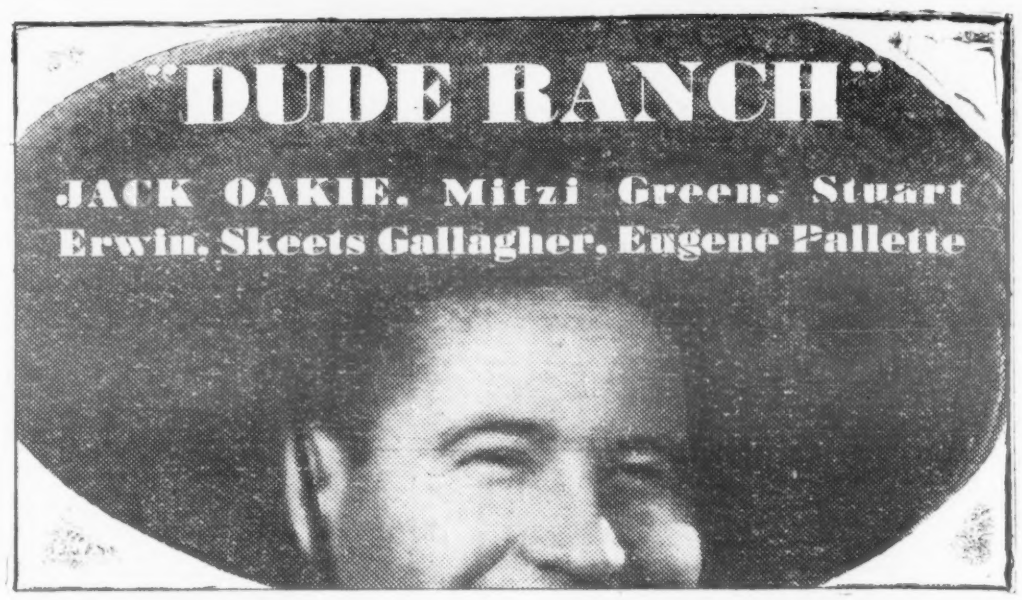
CLIVE BROOK

in

"New York Lady"

and

"Week End"



Big Successor to "TOM SAWYER"

Percy Crosby's
World Famous

"SKIPPY"

with

Mitzi Green
Jackie Cooper

"UP POPS THE DEVIL!"

Norman Foster
Carole Lombard

in

New York's Biggest Stage Comedy Hit of 1930

"GIRLS ABOUT TOWN"

with

Paul Lukas
Kay Francis

others

TRADE MARK

Paramount Pictures

GREATEST NAME in SHOW BUSINESS!

GARY COOPER

and

Sylvia Sidney

in the underworld thriller

"CITY STREETS"

The Product is the Proof!

Many Matters Put on Pan by Pa.-N. J. Exhibs

Philadelphia, Jan. 27.

Zoning plan for film exhibition in this district put into effect tentatively, Dec. 1, was denounced and finally rejected entirely at the meeting of the MPTOA of eastern Pennsylvania and southern New Jersey here late last week.

The plan having been declared a wash-out by several speakers, a resolution was passed asking the exchanges to return to the old system of "protection clauses" in contracts. At the same time, another resolution was passed censuring the Film Board of Trade for failure to properly assist in the working out of the zoning plan.

The terms "double crossing" and "double dealing" were frequently used by many of the 100 members present at the meeting in their complaints against the recent protection plan and its treatment by the exchanges. A number stated that in the renewal of the 1930 contracts, the protection clauses were eliminated by exchanges in favor of the zoning plan and that thereafter the said exchanges only used the principles of the zoning plan where it suited their convenience and that, accordingly, many of the independents found themselves without the protection they had formerly had and without redress.

In answer to the complaint, Jack Greenburg, secretary of the Film Board of Trade for the territory, stated in a letter that the delay in establishing the zoning plan effectively had been occasioned by the necessity for a conference with the Department of Justice on the question. At any rate, the MPTOA members voted to return to the old system.

Daylight Saving Fight

Among other business transacted was a decision to join with the State Chamber of Commerce in its proposed new fight on daylight saving. A resolution passed protesting against the charge for Warner and First National trailers, asking a flat rate be charged for this service instead of the present sliding scale, and another resolution would obtain for the exhibitor a reduced rate on posters and advertising accessories to the extent of 5% of his picture rental charges.

Question of percentage charge came up and a resolution was passed condemning the practice of chain houses being able to buy pictures at lower percentages than independents. Harold Lloyd was zapped for his 40% charge on "Feet First," many exhibitors claiming that under such an arrangement the picture was a flop in their houses. It was also asked in a resolution that percentage charges be outlined at the beginning of the year instead of the usual practice to reserve the right to jump charges on certain pictures contracted for at a lower price.

Lewis D. Pizor was re-elected president of the group at the morning session. Mortimer Lewis, of Atlantic City, and Floyd Hopkins, of Harrisburg, were elected vice-presidents. Mike Lessey, of Harrisburg, was made treasurer, and George P. Aarons was re-elected secretary. W. M. Goldman, Abe Sablosky and Allan Benn were elected to the board of managers.

David Idzal, manager of the Fox theatre, addressed the Market Street Business Men's Association last week, launching an attack on daylight saving.

He stated that Philadelphia theatremen were unanimously opposed to the practice and that speaking for the Fox company, it was ready to back any project for the abolition of the "long twilight" idea.

Several department store executives who were present testified that daylight saving was costing them considerable business each summer and a special committee was formed to arrange for a possible solution.

Picture interests of the city were represented on the committee by Idzal and William M. Goldman, of the Stanley-Warner Company.

Detective Set To Shoot

Hollywood, Jan. 27.

William J. Burns arrived here from Washington, Tuesday (27), for a series of detective pictures for Cliff Reid.

EARLY MORNING SHOW AT 20c IN R-K-O 58th ST.

Starting Feb. 1, R-K-O will introduce the early morning show policy in the 58th Street, New York. Show will start at 11 a. m., two hours earlier than currently.

The 58th Street is the fifth R-K-O house given this policy. Others commencing at 11 a. m. are the Fordham, Jefferson, Hippodrome and 86th Street.

Early morning show is minus vaude. Consists of an old time picture in which some film fav is featured, running before the regular program. A. m. price 20c.

Currently R-K-O has no intention of introducing the same policy in its other houses in New York City, declaring that only certain locations can support an early morning program.

Two Indie Combos Plan More Ottawa Houses

Ottawa, Jan. 27.

Fillman and Moorehead, independent chain operators in western Ontario, have invaded Ottawa, having linked up with A. H. and S. Coplan, owners of the Princess theatre, planning to erect a theatre on Rideau street here, with construction to start immediately.

By this action Fillman and Moorehead come into direct conflict with an independent Ottawa group which has also laid plans for the erection of a Rideau Street house. Ottawa syndicate comprises P. J. Nolan, Donat Paquin and Don Stapleton, it is stated.

Fillman and Moorehead have theatres in Brampton, London, St. Thomas, Orillia and other cities of western Ontario.

Ever Building

Kansas City, Jan. 27.

With four or five big down town theatres closed, announcement was made this week of a new house, with 3,800 seats to be built at Linwood boulevard and Mainstreet.

This site is over a mile south of the down town theatre district and not far from the Uptown and several other big suburbans.

COMERFORD'S ADDED 8

Takes String in and Around Binghamton, N. Y.

Scranton, Pa., Jan. 27.

Comerford interests, headed by M. E. Comerford, have taken over the active management and operation of eight theatres in the Binghamton, N. Y., area. Comerford has been financially interested in the houses for a number of years, but Dave Cohen and Ned Korndlite managed them.

The deal has no relation to Publix, which operates Comerford's chain here as the "Comerford-Publix theatres.

Binghamton houses involved are Capital, Strand, Riviera, Star and Symphony in Binghamton and Strand and Elvin in Endicott, N. Y.

Scranton Spot for WB In a Burlesque House

Scranton, Jan. 27.

Warners may break into the Scranton field through the medium of the Gaiety, former burlesque house, dark since December. Harry Spiegel, manager of the house, is understood to be dickering for a contract. If terms can be agreed upon the house will be wired at once.

The Grand, a 300-seat momento of the nickelodeon days, is the only Scranton theatre now playing Warner films.

Reopen Old House

San Francisco, Jan. 27.

They're sweeping the cobwebs out of the old Union Square theatre and getting it in shape to reopen as a second run picture emporium.

O. Lochbaum, former road film manager, has decided to take a lease on the place. It has been dark for a number of years. Ackerman and Harris last operated it as a vaude film grind house.

Lochbaum will do no remodeling. He will keep the old name and run on a grind policy at 15c and 20c.

Showmanship

Los Angeles, Jan. 27.

To attract late customers Rialto, downtown, shoves out a large placard announcing that "the last show has NOT started."

The "not" is painted convincingly large so chumps won't believe their eyes when they find that the last show HAS started.

COP SUES MGR.

$75,000 Worth of Hurts in Car Collision

Charleston, W. Va., Jan. 27.

Suit for $25,000 damages has been filed in the Kanawha county common pleas court by Guy L. Henson, a motorcycle cop of the Charleston police department, against R. E. Coleman, manager of the Kearse theatre.

Henson went to a local hospital for several weeks after a collision with Coleman's automobile. Henson and his cycle were catapulted over Coleman's car.

UPSTATE BAND TREND, 25% SYRACUSE B.O. CUT

Syracuse, Jan. 27.

First slashing of boxoffice rates on the local Main Stem came this week when the Fox-Eckel announced a 25% reduction in its top, cutting from 40 to 30 cents. According to Morton Shenkman, local Fox manager, move dictated by the depression which has materially lowered the family trade.

While conceding that this may have something to do with the matter, others interpret it as a necessary counter to the recent policy change at Lowe's State which reverted to presentations. The return of flesh has proven a decided tonic, with opposition houses, regardless of policy and top, suffering.

While confirmation is lacking, it is understood that both the Strand (Warners) and the Paramount are contemplating augmenting their programs with musical features. The Strand plans a stage band, while the Paramount favors a featured organist.

Boxoffice adjustments are also announced at Cortland, N. Y., where the competitive situation recently became intensified through the opening of the new Schine theater.

And further indication of the swing towards orchestras in picture houses upstate is the Warner office order—the engagement of a permanent band for the Stanley, Utica.

Balto Hip Foreclosure

Baltimore, Jan. 27.

Hippodrome Company, owners and operators of the closed Hippodrome Theatre in this city, have consented to the appointment of a receiver for that enterprise.

Circuit Court has appointed George W. Manly receiver, and the property will be placed on sale Feb. 16, under mortgage foreclosure proceedings instituted by the Union Trust Company on a third mortgage.

Spot 'Caravans' Ahead 'Cimarron' All Around

Hollywood, Jan. 27.

Paramounts "Fighting Caravans" is getting premature openings in various key spots to beat Radio's "Cimarron." This also was done in New York.

Local Paramount has pushed back Clara Bow's "No Limit" scheduled for Thursday (29) with "Caravans" replacing. House is also getting a special atmospheric prolog like that with which R-K-O is opening "Cimarron" at the Orpheum here and in San Francisco.

ATTENDANCE INCREASE

St. John, N. B., Jan. 27.

Statistics gathered by the provincial government of Nova Scotia disclose that gross admissions to theatres in the province during 1930 exceeded the volume for 1929 by 1,200,000.

In '29, 4,900,000 tickets were purchased; in '30, the total reached was 6,100,000.

In the past three years 10 new theatres have opened in the province, biggest being the Capitol, Halifax.

MEMPHIS' CHANCE FOR SUNDAY SHOWS IN BILL

Memphis, Jan. 27.

Sunday picture shows loomed as a possibility for Memphis under a bill introduced in the State House of Representatives by the delegation from Shelby County.

The measure would authorize the city commissioners to pass an ordinance allowing the showing of pictures on Sunday. Should the commissioners decide not to pass the ordinance the measure would require the holding of a referendum election within 30 days after the bill's passage to determine the will of Memphis voters.

It also provides that should the people vote against Sunday shows at the first election the referendum may be resubmitted within six months.

Exhibs Quell Cleveland's Civic Try at Pictrues

Cleveland, Jan. 27.

City's first venture in the film theatre biz was put on the spot and taken for a fatal ride when exhibitors united to make a formal squawk against showing of "Abraham Lincoln" (UA) in Public Hall beginning Feb. 6.

Picture had been booked by officials of the civic hall after Loew's had turned it down. City also spent $10,750 for sound and projection equipment. Original plan was to show historical or educational films, such as are usually flops in commercial theatres, for school kids.

Afraid that the civic film theatre might offer them strong competish, exhibitors drew up a resolution protesting the city's move. Also declared that schools' cooperation with new theatre, in allowing the kids to get out early to see "Abraham Lincoln," would hurt second run neighborhooders.

More opposition to project offered by politicians who objected to unauthorized purchase of sound equipment without a public bidding contest. So at present, it looks like "Lincoln" will be the city's first and last venture in the picture racket.

L. A.'s Midnite Bills

Los Angeles, Jan. 27.

Town is giving the natives inducement to stay out nights with six theatres running midnight shows. List includes five picture houses and one burlesque spot.

Paramount and Loew's State show the regular bill with a few added features, such as dnacing contest at Loew's. RKO runs a preview of its next week's picture, the Lincoln (colored), has a revue and picture, and the Follies has a "preview" of its coming burlesque bill. Fox Palace gives a show lasting four hours or more made up of radio acts and the regular film bill.

FWC Sues Operators Over "Trick" Contract

Los Angeles, Jan. 27.

Projectionists' local slipped an extra clause into its contract on wages for the Florence theatre, Pasadena, and Fox West Coast is suing for reformation of the contract on a charge of trickery.

Clause in question makes the agreement binding on "heirs, executors, administrators, representatives, assignees and sucessors" of FWC. The theatre company agreed to this provision in contracts covering the Raymond theatre, Pasadena, and the Highland Park theatre, but claims its insertion in the Florence contract was unauthorized.

Survey to Standardize Equipment in Fox Houses

Charles Cabellero, maintenance chief of Fox Theatres, and Lew Hunt, National Supply Company purchasing expert, are making a survey of Fox houses east of the Mississippi, from Chicago to Kansas City with a view of arranging plans for standardizing equipment in all houses.

They are expected to return around Tuesday (Feb. 3), when plans will be set in motion to unify the Fox circuit. Nat'l Supply is a Clarke controlled company and a subsidy of General Theatres Equipment Co.

THE TEXAS JAM MAY SPLIT EXHIBS

Dallas, Jan. 27.

The Horowitz propaganda on censorship, is giving some of the Texas indies trouble via Sunday closings. Morris Schulman, Bryan, and G. A. Hart, Stratford, were forced to close following circulars from Horowitz and Texas Allied to church factions. Several other exhibs also on the pan, or expecting to be called on the carpet.

Horowitz, however, is not being blamed as much as Allied, because latter circulated indies with pamphlets emphasizing that censorship would have no effect on current headaches of the small towners. To many of these men that was the selling point. Result is that Allied is more or less in a dilemma. Situation may bring some drop-outs.

Meanwhile, the Texas legislature has convened, but, so far, no explosion's been heard. On the prelim bills introduced everything's been included except censorship or seat tax, so it's doubtful whether the fight will culminate before February or early March, or maybe not at all.

Horowitz has rather side-tracked to let the matter sift to a fight between the two indie factions, Allied and the new protective association. Conservative estimate of his outlay so far is in the neighborhood of $35,000. A costly stand, but much more to him to retain his second run monopoly in Houston. Neither has Publix been scared into dickering for his half interest in their Houston partnership.

TEX. CENSOR BILL CALLS FOR BOARD OF SEVEN

Galveston, Jan. 27.

The Horwitz campaign for state censorship of pictures has borne fruit to the extent of the introduction of a bill in the state legislature at Austin. Fate of the measure, however, is problematical, with a strong fight in prospect to prevent passage.

Introduced by state representative, the Rev. B. J. Forbes, of Weatherford, the bill would set up a board of seven censors to be appointed by the governor—two from the exhibitors' association, two from the producers' association, two ministers or church laymen, and one citizen.

Under the bill only educational, amusing, or otherwise harmless films would be permitted, although films for adults only might be passed. State board would work with local and national censors. Penalty for exhibition of pictures without the okay of the board would be $500 to $1,000, or imprisonment from 30 days to a year.

Fees include $2 for first 1,000 feet of film or fraction, and $2 for each additional thousand. Proceeds would be used to pay members of board salaries. Members would serve two years.

Serials O.K. for Neighbs, But Taboo in Deluxers

Syracuse, Jan. 27.

Serials are okay for the neighborhood but not for the major houses. That's the verdict of local exhibitors, based upon the experience of the past few months.

Neighb exhibs report that the serials are chiefly responsible for their successful opposition to the special kid matinees run downtown by the majors. Couple of the latter use serials for the juvenile bills, but with only fair returns. Answer is that the neighborhoods permit the kids to hiss the villain and cheer the hero, practices which are verboten downtown.

$1,000 SAFE CRACK

Des Moines, Jan. 27.

Strand safe, Creston, Ia., cracked for $1,000 late Sunday night, getting week-end receipts.

Operated and owned by Henry L. Gass of Columbus, Neb. Loss covered by insurance.

Youth—and stinging spray—
Romance—and high adventure—

SEAS BENEATH

with

GEORGE O'BRIEN MARION LESSING
WARREN HYMER WALTER C. KELLY

Directed by JOHN FORD

Story by JAMES PARKER, Jr. Screen play and dialog by DUDLEY NICHOLS

Good theatre? Better than that! So good it holds audiences in the grip of a single emotion — makes them forget they're even in a theatre. So powerful it sets pulses tingling — hammer blows of reality, swift impact of thrills.

And what a story! Men with the swagger of seamen and the stuff of heroes. Meeting danger with bare fists and kisses with open arms. Glamorous, adventurous drama—FOR THE WHOLE FAMILY.

ROXY
JAN. 30

A picture to boom business just as

BOOMS

BOX OFFICE

It took just 36 hours to make an actor of Warner Baxter. One Saturday night in Columbus, Ohio, he was offered a chance in vaudeville. He rehearsed on the train and opened Monday matinee in Louisville, Ky. It was a short jump, but a long leap. Baxter made it.

The future romantic star's first taste of theatre was in amateur shows. He got sidetracked selling insurance and farm implements, but these jobs only postponed the inevitable. Finally he went to Tulsa, Okla., and opened a garage that paid no dividends. California was the next stop.

He played in stock companies while making his first pictures, but the screen soon demanded full time. There's a box office explanation.

Talking pictures doubled his popularity. His romantic characterizations in "In Old Arizona" and "Romance of Rio Grande" gave fresh vitality to outdoor productions.

Hollywood knows Baxter as a regular fellow who acts only in business hours. For relaxation, he turns his back on bright lights and roughs it in a mountain cabin. He's addicted to all outdoor activities—except selling farm implements.

THE CISCO KID
DOCTORS' WIVES
THIS MODERN WORLD
RENEGADES
THE ARIZONA KID
SUCH MEN ARE DANGEROUS
ROMANCE OF RIO GRANDE
IN OLD ARIZONA
HAPPY DAYS
BEHIND THAT CURTAIN

NINTH OF A SERIES OF FOX SCREEN PERSONALITIES

FOX

GOING WILD

(Continued from page 15)

closeups of the terrified Brown making the most of such a situation for comedy purposes. All the stunning thrill stuff is fruitless because of the wooden comedy background.

Cast is made up mostly of standard screen players, all, like Miss Munson, hopelessly handicapped by dumb characterizations.

Walter Pidgeon, personable leading man, finds himself in a negative part of a heroic airship racing pilot who is forced down in the race and made ridiculous by the comedy hero. Lawrence Gray is another manly young player who serves as general butt for the clowning Brown while it is never entirely clear whether Laura Lee is Laura Lee or Miss Munson is Miss Munson. For confusion of plot and character the whole picture is a champ.

Starts a new policy at the Warner theatre, former high scale run house which now grinds at 65-cent top for week-ends. *Rush.*

Ihre Majestaet Die Liebe

("Her Majesty Love")
(GERMAN MADE)

Berlin, Jan. 17.

Mayfilm production and Deutsches Lichtspielsyndikat release. Direction by Joe May. Manuscript, Rudolf Bernauer, Rudolf Oesterreicher and Adolf Lantz. Music composition, Walter Jurman. Musical management, Willi Schmidt-Gentner. Photography, Otto Kanturek. Sound, Walter Tjaden. Starring Kaethe von Nagy, Franz Lederer, Otto Wallburg, Gretl Theimer, Szoeke Szakall, Ralph Arthur Roberts, Kurt Gerron, Walter Steinbeck, Alexandra Schmitt and Leo Monosson. Recorded on Tobis-Klangfilm. Running time, 103 minutes. At Gloria Palast, Berlin.

At last a talker which is a real success, with plenty of laughs. All were of opinion that Joe May has a big hit. Apart from the conventionality of the main plot this talker is the best of the German sound film productions excepting "Blue Angel."

A young rich man of Berlin society marries a barmaid. But how this is done is shown in such a charming and original way that one is enthusiastic. This picture proves that the basis of a real success of a talker is the manuscript. Bernauer and Oesterreicher have transferred their large theatre experience to the screen with great success.

Joe May presents every single scene with freshness and liveliness. He directs an exceptionally good ensemble with certainty in spite of the prominence of nearly all the actors, a talent of a rare level, accepted with enthusiasm and sympathy.

Kaethe von Nagy is the barmaid with such a fascinating smile that she will be international if able to master the difficulties of languages. She is Hungarian and talks nearly perfect German. Franz Lederer plays the rich young man with natural elegance and is very human.

Quite a number of good comics. Bubbling Otto Wallburg, funny Szocke Szakall, bizar Ralph Arthur Roberts, fat and funny Kurt Gerron; that lively dancer, Tibor von Halmay and the distinguished old aunt with the cross and yet good face, Adele Sandrock. Gretl Theimer looks sweet and acts nicely and Alexandra Schmitt plays a touching very old grandmother.

The cameraman, Otto Kanurek, has done his portion and brought to the stiffness of the German sound film camera the ginger of the silent film period. He just jumps about with his pictures. The sound reproduction and the cutting of the picture are excellent. Public was frantic with enthusiasm and exceptionally good business is expected. *Magnus.*

FIGHTING THRU

Tiffany production and release. Ken Maynard starred. Directed by William Nigh. At Loew's New York one day, Jan. 6, as half double bill. Running time, 58 mins.

Dan Barton.....Ken Maynard
Alice Madden.....Jeanette Loff
Tennessee Malden.....Wallace MacDonald
Queenie.....Carmelita Geraghty
Ace.....William L. Thorne
Fox Tyson.....Charles L. King
Sheriff.....Fred Burns

Along stock lines for a place on double feature bills in the lesser grind theatres. In that capacity "Fighting Thru" is okay.

That it's Ken Maynard's first talker may help to draw among western fans in the sticks or neighborhoods. Also, Maynard here has a better supporting cast than that boasted by the average cowboy hero. Jeanette Loff and Carmelita Geraghty do all that is expected of them, although the latter is limited on footage.

The usual abundance of hard riding to fill the meller plot. A weak partner makes the story, since by getting drunk and shot the way is open for Maynard to be accused by the bad guys of murder. The dead lad's sister happens by and listens to the gang's tales against the hero and she all but deeds over her inheritance. A last minute confession from the murderer and the sheriff not only releases Maynard but Miss Loff takes him on for screen life.

Maynard's horse, Tarzan, is interesting as usual. Dialog and sound are standard for westerns. Director Nigh stayed with the script and did his knitting accordingly. *Waly.*

MOROZKO

(RUSSIAN MADE)

Sovkino production; Amkino release. Written and directed by I. Zhebakuzkain. At 5th Avenue Playhouse, New York, on double bill, week Jan. 17. Running time, 36 mins.

As a tip to American producers for a solution to the kid problem, this may be worth a million dollars. It is a fairy tale, in the old Cinderella tradition, with no curleycues. While short enough to amuse adults, it ought to tickle the kiddies.

Story is that of the old hag who loves her daughter but treats her step-daughter meanly. Finally, she sends the beautiful, good daughter out into the snow to die, only to have her come back with great riches. She sends her own daughter, then, to the same spot, and this one is brought back frozen to death.

As an example of fine photography, this is not much. But the direction is careful and effective. The few trick shots in which the good fairy Morozko (Jack Frost) appears and disappears are not flashy, but enough to go over.

The acting is nothing to talk about, all of the roles being taken by people who look like what they ought to act.

The old woman doesn't have to be mean for the audience to realize she's an old hag. You can tell which is the good and bad daughter by looking at them. Even subtitles are almost entirely out, which is another good thing from the standpoint of juvenile customers.

Picture now running 36 minutes, probably cut down from regular feature size. Present running time puts it in 3-reeler class.

Children of Chance

(BRITISH MADE)

British International Pictures production and release. Directed by Alexander Esway. At Cohan, NYC, week Jan. 23. Running time, 65 minutes. In cast: Elissa Landi, Mabel Poulton, Dorothy Minto, John Stuart, John Langden, Gus McNaughton, Wallace Lupino, Charles Dormer, Jack Farquhar.

BIP nearly made a picture of this. Cast way better than usual and a good idea for a screen yarn but, as usual, what the direction didn't muff the cutting room did. It moves at such a flat tempo there's little in its favor for much more than second place on a double feature third run.

One thing "Children of Chance" does do is to prove the wisdom of the Fox move in engaging Elissa Landi for Hollywood. Here is a foreign find who should soar with American grooming. A real and unusual personality; plenty of appeal, not of the curved kind, but of a rounder and more pleasing outline than the continental dimensions.

The story projects in clumsy lumps. Not a suggestion of smoothness. It just looks as though cut in the dark. That's one of the outstanding failings of all these British pictures. They occasionally try to Americanize them, forgetting that not what's on the floor but in the film itself is what matters at the b. o.

Miss Landi has a dual role preposterous enough in idea but wholly devoid of logic or even fairy-tale common sense the way in which it has been allowed to reach the screen. Her likeness, physically, to a notorious woman is all very well but when close friends of one can't see the difference—even the other's housekeeper not recognizing her

There's a theme song and a stage mistress—it's more than far fetched. success. Also a stolen necklace. *Waly.*

Le Metteur en Scene

(FRENCH VERSION)
(French title of Metro's "Free and Easy," starring Buster Keaton)

Paris, Jan. 10.

Keaton's American talker, "Free and Easy," is retitled "Le Metteur en Scene," meaning "The Picture Director," for local consumption. This in order to tie up the film in the mind of the public with Buster Keaton's two preceding productions, released under French translations, of "The Extra" and "The Cameraman."

Dialog has been cut out, only a few songs being left, such as "Let Me Whisper" and "Free and Easy," right at the end. Inserted titles substituted in French and English. Film loses all punch, as it gives the production an archaic air. Replacing the dialog requires such a lot of titles that at times they appear to take more running time than photo proper, such as in the sequences ending in the corn-husking contest.

Film was put on during holiday week. Due to Buster Keaton being a favorite with the Paris public, it did tremendous business, which is all the more regrettable, as it gave Keaton more adverse publicity.

Razzing necessitated the intervention of the police, and also resulted in the theatre altering its schedule from special after-dinner performances and matinee grind to continuous grind, in order to defeat rioters attempting to time their entrance with the beginning of the feature.

Distribution forced the film on the theatre, despite latter begging not to show it, knowing that it was unsuitable.

Titles were written by Allen Byre and Alexander Stein, "Metro's local heads. At times the French titles are such a literal translation of the English that the public loses any jokes. Sound and musical adaptation fair. Projection A1. *Mari.*

ZWEIERLEI MORAL

("Different Moralities")
(GERMAN MADE)

Berlin, Jan. 17.

Klangfilm production and Nationalfilm release. Direction Gerhard Lamprecht. After the stage play "Perlenkomoedie" ("Pearls' Comedy"), by Bruno Frank. Compositions and musical management by Giuseppe Becce. Photography, Karl Hasselmann and Albert Schattmann. Sound, F. W. Dustmann and Walter Morhenn. Starring Walter Rilla, Aribert Waescher, Elga Brink, Hilde Hildebrandt, Ida Wuest, Rudolf Leffinger, Arthur Bergen, Valy Arnheim, Jack Mylong-Muenz. Recorded on Klangfilm. Running time, 86 minutes. At Atrium, Berlin.

Over and over one experiences the fact that the original stage play is by far more clever, more interesting and better made than the later film manuscript. It would be wrong to deduce that the German film authors are not gifted. Whilst the stage author generally has more than a year to work on his plot, film authors are rushed from one story to another. This is one of the basic mistakes of German film production. They pay for original stage plays and have them done over in a rushed and superficial way. The result is about what is shown in this picture.

It is ambitious and clean work by Gerhard Lamprecht, who has been one of the most successful German film directors. But the talker is helpless with regard to dialog. "Two Different Moralities" is long-drawn with clumsy and bad dialog. It is Lamprecht's first talker.

This picture is a typical German production. It shows many long scenes with no action. Terrible to see how badly German stars dress. Men wear suits that don't fit and women dress without taste. The actors move in the old-fashioned manner of slow pantomime and act more for the camera than for the plot.

Off and on there are a few well-observed situations, received with laughter by the public. The man in the know notices that scenes of the stage play have been merely copied. The actors are entirely in the hands of a still inexperienced stage director and cannot display tehir full talent, except Aribert Waescher and Ida Wuest, who give excellent performances. *Magnus.*

LA PETITE CAFE

("Playboy of Paris")
(American-made—French Version)

Paramount production and release. Starring Maurice Chevalier directed by Ludwig Berger. Adapted by Vincent Lawrence and Bataille-Henri from Tristan Bernard's French play, "La Petite Cafe." Dialog by Bataille-Henri. Music by Richard Whiting and Newell Chase. At President, New York, for grind run beginning Jan. 20. Running time, 84 minutes.

Albert Loriflan.....Maurice Chevalier
Yvonne Philibert.....Yvonne Vallee
Mlle. Berengere.....Tania Fedor
Pierre Bourdin.....Andre Berley
Philibert.....Emile Chautard
Mlle. Edwige.....Francoise Rosay
Paul Michel.....George Davis
M. Cadaeux.....Jaques Jou-Jerville

First reaction after seeing this film is that Par is making a big mistake showing it in New York. It is so much better than the original English version and Chevalier's work in it is so much superior to that in any of his American films in English that his rep—for American films—may suffer. Depending, of course, on how many people are shown the French version.

Adaptation in this case follows the American version. It cuts away from the original play just as much as was done in English. Dialog is much improved. Acting is free and there are several more songs. None of the songs added is important or will be remembered, the only number outstanding being "It's a Great Life," also used in the original film.

Chevalier comes out of this a new man. While his work has been satisfactory to American film audiences so far his own French public has been constantly wondering what they did to him in Hollywood. This proves it isn't Hollywood or Astoria that's to blame. It's Chevalier. He is more at ease in his own language, acts with more abandon, does the same Chevalier tricks with a more Chevalierish air. His best American appearances result as imitations of the real Maurice.

In transcription from English to French several good things were lost. Paul Michel is nowhere near as good a comedy relief as was Stuart Erwin. Emile Chautard doesn't stack up anywhere near as well as the cafe proprietor as did O. P. Heggie and Yvonne Vallee who is Maurice's wife, doesn't quite click as his screen sweetheart. Frances Dee did it much better.

Ludwig Berger, who directed both versions, did equally badly with both. His work is patchy. In this French version he allows the cafe proprietor to sit down in a complicated barber chair to be shaved. It's not a new model but there still are not more than 20 shops in Paris that use swivel barber chairs. A small cafe owner isn't likely to use one. The gold digger's work, too, is badly handled in both versions. She doesn't ring true and doesn't act as you expect one of her type to.

Par evidently intends to try pushing this version as shown by the fact that it had a special invitation audience with much bally on the opening night. It may be good in the extra money way but is it smart? Any American who sees it is going to go away dissatisfied with any of Chevalier's work in future American films. Seems best thing to do is keep these versions for Europe. There, this ought to be very good at the b. o.

CAPE FORLORN

(BRITISH MADE)

London, Jan. 10.

British International production and release. Directed by E. A. Dupont from stage play by Frank Harvey. Scenario, Victor Kendall. Cameraman, Claude Friese-Greene. Stars Fay Compton. In cast: Frank Harvey, Ian Hunter, Edmund Willard, Donald Calthorp. Length, 7,970 feet. Censor's certificate "A." Recorded, RCA Photophone. Reviewed at Regal, London, Jan. 8.

Quite a good piece of dramatic work in its way but possibly too much of the same note for box office. Picture is an adaptation of Frank Harvey's stage play. No rave in London. As film material it suffers through being too much on the note of sombre tragedy and has one bad habit which possibly struck the director as being clever. This is the knack, repeated by Dupont frequently throughout the picture, of introducing comedy anti-climax at the end of dramatic passages. It's a dangerous thing to do and the laughs ought not to be inserted.

First and foremost, this is a cameraman's picture. Claude Friese-Greene, recognized as one of the best men in the studios here, has turned out the finest piece of photography yet emerging from an English studio. The characteristic Dupont stunts of panning all round staircases and dithering with closeups of legs are all in the film but you shouldn't blame the cameraman for that.

Story tells how a dance hall dame gets married to the captain of a lighthouse, hates the life, becomes the mate's mistress and later falls for a man washed up in a storm. This last man turns out to be a crook but she repeats her stuff with him, later killing the mate when the two men fight.

The detectives arrive from the mainland, arrest the crook, sentence him for fraud, and conveniently overlook the minor job of charging the dame with murder. She leaves her husband but meets him later at a dance dive and tells him she is waiting for the crook who will soon be released.

Story carries plenty of dramatic moments not improved by being overemphasized. Director has attempted to use the sound of the seas outside to heighten dramatic effect but seems to have missed the effect in actual application.

The film has polish, usually woefully lacking in British films, a polish traced more simply to the photography than anything else. Direction is typical Dupont, always straining after effects and thereby missing them. It isn't so much that the film fails but it could have succeeded much more.

Fay Compton emotes in approved fashion as the wife. Frank Harvey is rather insignificant as the captain, a tribute to a study in naturalism, occasionally stooping to the melodramatic. Tendency to overemphasis in meller fashion was

(Continued on page 43)

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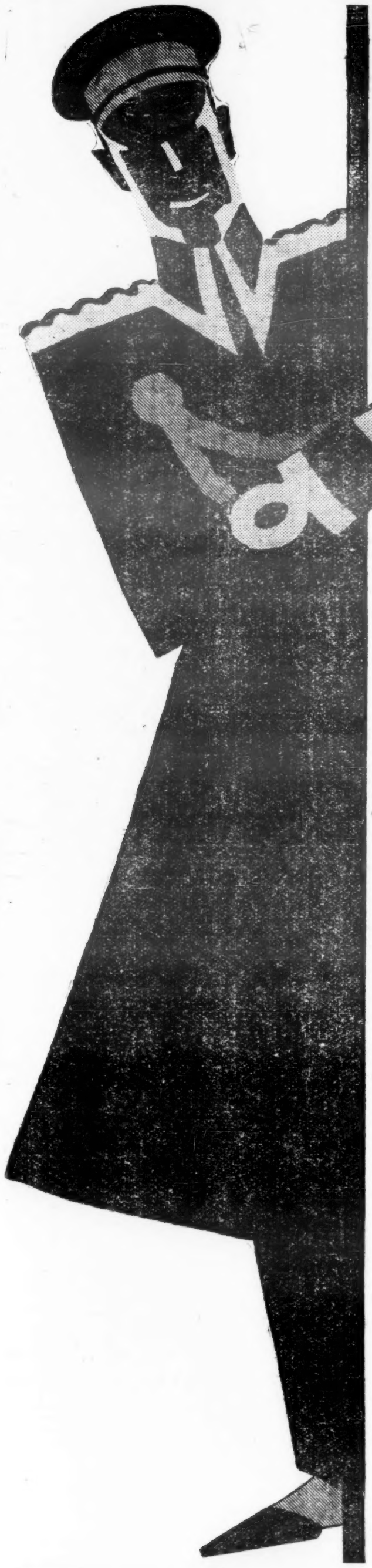

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HEROES OF THE FLAMES

Universal Leads in Short Subjects, Too!

CAPE FORLORN

(Continued from page 40)

apparent in the performances; otherwise good of Ian Hunter and Edmund Willard, once again probably due to directorial dictates. Donald Calthrop weighs in with some rather trite comedy lines which you can't blame on him.

Picture should do good business in the neighborhood houses here and looks like being worth three weeks in the West End.

This reviewer can see no more than a novelty opening for it in the States. It has difference—in setting, technique and style. Just that.

Chap.

CITY OF SONG

(BRITISH MADE)

London, Jan. 18.

Produced by British Sound Film Productions, in conjunction with Associated Sound Film Industries. Distributed and presented by Sterling Films. Based on original story by C. H. Dand. Directed by Carmine Gallone. Recorded by Asfi-Tobis system. Stars Jan Kiepura. In cast: Betty Stockfield, Hugh Wakefield, Heather Angel. Dialog by Miles Malleson. Stated length, 9,000 feet. Running time, 95 mins. Censor's certificate "U." Reviewed Leicester Square theatre, London, Jan. 9.

Formality demands this film be described as British-made. Actually most of the company behind it are Germans and it starts a Pole while most of its supporting cast are Italians. Directed by a Neopolitan, the photography and art direction are by Germans. Inside tip-off claims the aunt of the lad who held up the N. G. board came from Aberdeen.

Picture is important in this field as it introduces first results of the Asfi-Tobis sound system, which interested the technicians, and is one of the most expensive films ever made over here. Result is patchy and long drawn out.

Picture is a curious mixture, lacking the harmony of editing which makes a good film, and although containing much which is individually satisfying, is weighed down with shortcomings.

Story, which is flimsy and gets spasmodic development, tells how an English girl becomes infatuated with the guide who shows her round Naples. She takes him back to London with her, intent on training him as a singer. One of his Neopolitan cuties is left behind, wilting pictorially. The man makes a name singing at the girl's English party and is to break into the opera house the next night. He then discovers he resents the way his girl friend pets with some of the British boys, whom he regards as foreigners, and he still further discovers a benefactor is paying him to sing at the concert and that he isn't actually earning money from it. So he finds the girl friend at a cabaret, creates a scene, whereat the girl friend's boy friends, who had presumably been backing the show, are so upset over the brawl they cancel the concert.

Film fades out with the boy back in Naples, crooning pash stuff to his Neopolitan skirt, while beyond the seas, etc., is the English society girl who befriended him, emoting gracefully in close-ups while his voice churns out something on the phonograph.

The recording is mediocre. When Kiepura was trilling his top notes there was some suggestion of mobility about it but during the speeches, particularly by the leading girl, it was indifferent.

Film is much too long and Carmine Gallone, whose direction always has an eye to the pictorial rather than the dramatic, doesn't seem to have realized how dialog can be used to shorten and bridge a picture. He shows things happening and then lets you hear others describe how they happen. The entire opening sequence of the film, nearly a reel long, could have been cut out and remedied by a couple of sentences in later dialog.

Film carries a weight of exteriors around the Naples district, most of which are very pretty but reduce interest to the scenic level.

Art direction is very advanced for a British picture. Director seemed to have a complex for soft-focus stuff. The craze became so bad every close-up in the picture is mushy. Photography, of its type, is quite good, and some of the track work is very clever.

John Kiepura, the star, is supposed to be a great tenor. All right when in studios and deserted halls but when trilling the nightingale business in the ruins of Naples a magical orchestra jumps up and accompanies him. The dialog is frankly bad, players being given the most unnatural lines.

The best performance goes to Hugh Wakefield, who supplies some moderate comedy. His chief asset is that he is about the only lead in the cast who doesn't seem to be aware he's acting.

John Kiepura is a good singer, judging by the film, but nothing world shaking.

Betty Stockfield, hailed as the first real star to be discovered here, is not too hot although perhaps over English average. She was camera-conscious all through, mouthing her lines with an affectation of sophistication which jarred and tried to do the hard-lined stuff without ever looking more dangerous than a misty night. Without the ballyhoo she would have made the grade as just another British girl lead, a bit better than most. As a star, nix.

Supporting roles are fair to middling, the director, in the earlier sequences, having a good time getting over the language barriers when Germans, English and Italians talk together in Italy. Direction has some neat touches, but is labored most of the way.

"City of Song," if pruned down a couple of reels, should do cheerful business here.

As a proposition for the States, where perhaps its setting and manner might be a novelty despite its polish and the heavy production cost sheet, it's just an in and outer.

Chap.

PLUNDER

(BRITISH MADE)

London, Jan. 10.

British and Dominion production and release. Directed by Tom Walls from stage farce by Ben Travers. Starring Ralph Lynn and Tom Walls. In cast: Robertson Hare, Mary Brough, Winifred Shotter, Sydney Lynn. Length, 8,839 feet. Running time, 95 minutes. Censor's certificate "A." Review at New Gallery, London, Jan. 6.

Another from the school of stage farce photographers down Elstree way. Just a photographic record of one of the Aldwych stage successes trouped by the original cast and produced by Tom Walls, original star and stage director.

Film is as funny as can be expected. All the Ben Travers foolery has been recorded without fuss or preliminary bother. The picture churns through plot and dialog without attempting to be anything but a straightforward record of a stage farce.

"Plunder" was by no means one of the best Aldwych farces and the film is consequently by no means one of the best British and Dominion laughter makers. It has plenty of dialog gags, well produced along stage lines, and is well trouped in familiar Aldwych fashion. It will do good business generally on this side but is one of those things which doesn't much matter for the States.

Story, the familiar stage mixture; a young man throws in his lot with a professional crook, old school pal to trick some jewels from a dame who has twisted young man's girl friend out of an inheritance. The burglary goes all wrong, the police examination nearly gives the conspirators away, but at the last minute the crook finds the old woman, whose jewels have disappeared, committed bigamy to get the inheritance so he threatens to expose her. They share the plunder and live happily.

Just one of those stories, depending for its success on the glut of vocal cracks and the racy way the expert cast put it over.

Production, as usual with this school, is just so-so. Only two sets of note in the picture. Recording and photography all right but the angle to get is nothing matters except the careful boxing of so many stage entrances and exits. It may be the way to make pictures for home consumption in England but it isn't calculated to lift any of those world markets the British are so fond of talking about.

Acting, as ever in the Aldwych films, very good. Ralph Lynn scores the usual top honors as the boy friend. A good piece of fop clowning. Walls, opposite, inclined to hog the scenes when together but didn't get away with it.

Mary Brough is as volcanic as ever, and Robertson Hare cashes in with some top-rate eccentric comedy. Okay, this Hare, as the natives would say. Winifred Shotter has merely to look pretty.

Chap.

GRETEL UND LIESEL

(GERMAN MADE)
(With Songs)

Nerofilm production and Foreign Pictures release. Direction, Hans Behrendt. Story and continuity, Friedrich Raff and Julius Urgiss. Production management, Dr. Wilhelm von Kaufmann. Music and songs, Robert Gilbert. Photography, Otto Kanturek. Sound, Emil Specht. Starring Henny Porten. Cast including Fritz Kampers, Heinz Leo Fischer, Karl Harbacher and Gusti Stark-Gstettenbauer. At 8th St. Playhouse, on grind, indef, Jan. 24. Running time, 94 minutes.

Years ago Ernst Lubitsch made this film as a silent. In it Henny Porten played the same roles as she does in this talker version. Her acting then, as now, is the only important thing about the picture. It is one of the finest pieces of work ever done on a screen by a woman but more or less wasted.

Gretel and Liesel has to do with the two daughters of a man who owns a beer garden. They not only run the place but are part of the entertainment. One is homely, clumsy and stupid; other beautiful, clever, etc. Nobody loves one, everybody loves the other.

Two fellows, barber and a butcher, make a heavy play for the beautiful girl, with she loving the barber. They find out that if they marry, though, they can't have any dowry unless the ugly sister is married first. So the butcher plans to marry the ugly one, divorce her and remarry the beautiful one. It goes through—except that after he marries he decides to stick.

Amateurs of German will have a tough time making the conversation—and there's a lot of it—because it's not in high school German. Those in the audience who understand German bar talk and patois had a lot of great laughs. Others lost out.

The picture has all the usual good things and faults of European efforts but the faults outnumber. All the attention to acting is there but it's overdone. And the picture is way, way too long, especially for a comedy. With 20 minutes clipped off it would be greatly improved

Henny Porten's dual work as the two sisters is the only thing that gives this picture real class and that will call out the picture critics' adjectives. She is a great comedienne and has a voice just bad enough to register nicely with comedy numbers. She tries a sweet soprano waltz; not so good.

The part of the butcher is played by Heinz Fischer, with no kick coming, and Fritz Kampers makes the other lover a dreamy kid instead of the healthy lad Emil Jannings made him in the silent. The music is so-so.

This picture ought to call forth a little mild enthusiasm. Won't do anywhere near as well as either "Sous les Toits de Paris" or "Zwei Herzen in ¾ Takt" but probably will stay about three weeks on 8th street.

Louis Cohen Settles on Coast to Sift FWC Chain

Hollywood, Jan. 27

Louis Cohen, realty expert is locating out here permanently and taking a house.

Cohen is making intermittent survey trips to find out what new houses FWC has taken on and to decide just what should be unloaded.

MARTINI'S BANKER

Galveston, Jan. 27.

A. Martini, president of Martini Theatre Enterprises, Inc., pioneer local independent, announced affiliation with financial interests upon purchase by Shearn Moody, Galveston banker, of stock in Martini enterprises. Moody, who has extensive banking, insurance, hotel and other holdings, becomes vice president.

Martini operates the Martini and Dixie, first run and key second run theatres. Opposition here is two Publix houses.

F. G. PAYNE MARRIES

Augusta, Me., Jan. 27.

Frederick G. Payne, manager of the Augusta Theatre Co., and Margaret B. Coffin, local young business woman, were married Saturday (24) here.

Tex Censor Bill Up.

Galveston, Jan. 27.

Bill to establish state board of motion picture censors has been introduced in legislature at Austin.

Board would be composed of two producers, two exhibitors, two ministers or church laymen, and one citizen.

NORMAN THOMAS SEXTETTE

Sensational Feature of

"TRADER HORN" PROLOGUE "RHAP SODY IN BLACK"

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LAURA SMITH

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That Funny Little Fellow

JIMMIE JOHNSON

"THE HUMAN TOP"

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JACK HOLT
RALPH GRAVES
and
FRANK CAPRA
with Fay Wray, bring to the screen their latest and greatest achievement.
A breath-taking picture .... perilous, almost unbelievable thrills ... man against man ... men in violent combat with the forces of nature .... stark, sheer drama touched by a colorful, heart-rending romance.
Story by Lt. Comdr. Frank Wilber Wead USN.
Adaptation by Jo Swerling.
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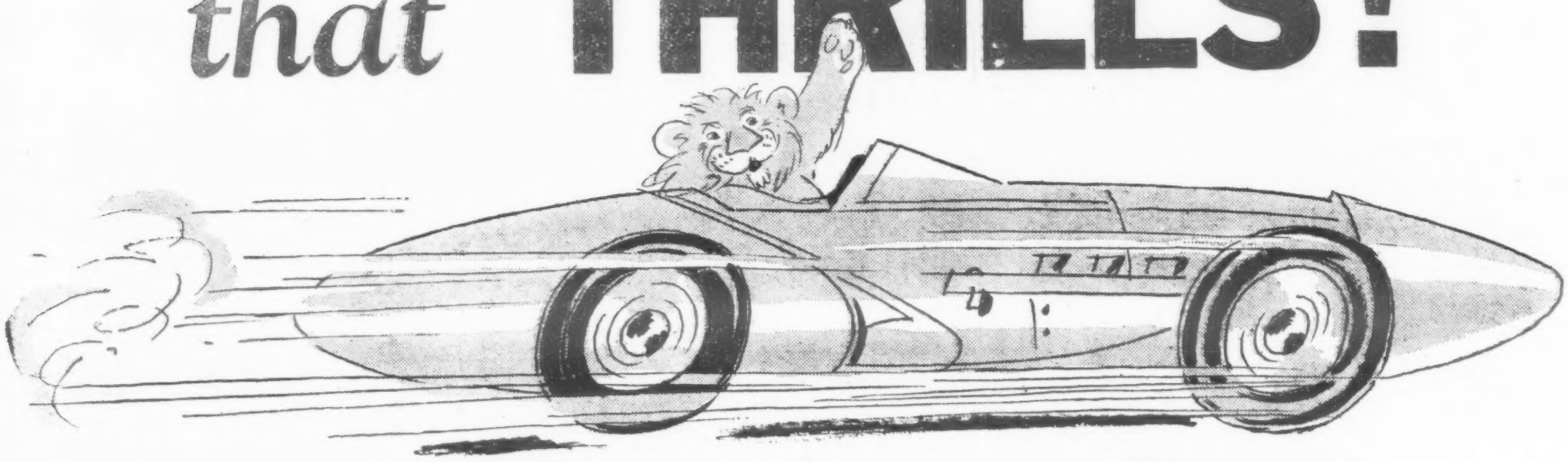

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REDUCING MARIE DRESSLER follows her sensational success in "MIN AND BILL" by delivering together with POLLY MORAN the season's current box-office smash. 2nd Big Week at the Capitol, N. Y. Tremendous everywhere. Held over is the habit with this one!

INSPIRATION GRETA GARBO is exquisite in "Inspiration." For months to come this industry will resound with praises of the picture, with smashed box-office records, with thrilled audiences. Bob Montgomery, Lewis Stone, Marjorie Rambeau are in it!

THE EASIEST WAY Her name's in the papers because all the world wants to see her. CONSTANCE BENNETT in a production as dramatic as "Paid," handled as only M-G-M knows how to handle great stars. Adolphe Menjou, Robert Montgomery in the cast. Another BIG One!

NEW MOON In its 2nd month at $2 at the Astor, "New Moon" with LAWRENCE TIBBETT and GRACE MOORE continues to thrill Broadway. Dramatic entertainment, with songs that fit naturally. That's why the public wants it in a great big way!

THE BACHELOR FATHER "Outstanding was Century Theatre, Baltimore, with 'Bachelor Father,'" says Variety. MARION DAVIES reaches new heights of comic artistry in rousing film of Belasco's stage hit!

THE SOUTHERNER Last week we printed the raving report of The Hollywood Reporter on LAWRENCE TIBBETT's unusual entertainment. The Motion Picture Daily correspondent confirms it: "Human interest story plus Tibbett's golden voice combine to make a box-office bet."

THE GREAT MEADOW Hollywood preview prediction picks "Great Meadow" for box-office triumphs. Millions are waiting for Elizabeth Madox Roberts' best-seller to come to the screen. And the advance showing promises a thriller!

PARLOR, BEDROOM & BATH Says Motion Picture Daily: "Preview audience near hysterical howls, stamps. Laugh panic." Says Hollywood Reporter: "Box-office from first to last. A riot!" BUSTER KEATON'S gold mine!

M-G-M AGAIN WINS
Film Daily Nationwide Vote for 10 BEST FILMS!

Three M-G-M picked out of the year's Ten Best! Beating all competitors again this year! The results reach 30 million readers of 400 newspapers!

METRO GOLDWYN MAYER

Where Men Are Showmen!

AND THESE ARE SOON READY:

Norma Shearer in "Strangers May Kiss"; Wallace Beery in "The Secret Six". Two Marvels! Two Stars who mean money!

The LUCKY SEVEN

Ask the Fortune Teller —Ask the Palm Reader — Ask yourself! IS 7 YOUR LUCKY NUMBER? ASK M-G-M!

Harry Conley Held for Grand Jury On Attack Charge by Girl Dancer

Sarah Granzow, 21, dancer, formerly in the cast of Ted Healy's show shed tears and was on the verge of collapsing when she narrated the story of the alleged attack on her by Harry J. Conley, actor, 36, in the Hotel Somerset, West 47th street on the morning of Jan. 7. Conley lives at 109-69 205th street, Hollis, L. I.

After witnesses for both sides testified, Magistrate Edward Walsh held Conley for the Grand Jury. Conley had been on bail and it was continued. His wife, Ethel De Vos was in court and heard Miss Granzow testify.

Miss Granzow, who lives at 341 West 45th street, came to court accompanied by her mother and father. At times, court attendants feared that Mrs. Granzow would attack Conley. While testifying, she hurled invectives at him and had to be counselled by the court. "If I could only take the law in my own hands," she shouted at Conley, who turned his head in the direction of his wife.

Miss Granzow is an acrobatic dancer. She told of being out of work and was sent to Conley by a friend. She had appeared with Ted Healy in several of his shows. She explained how she, Conley and several others had rehearsed the night preceding the alleged attack in the Hotel de France.

Ginger ale and gin were brought in, but not by her, she declared. After rehearsing until early in the morning, she asked Conley to escort her home. He promised, she asserted, but asked her to stop in his room at the Somerset for a few minutes as he wanted to take his grips to his apartment.

Conley's Story

Conley then described his act in which he tosses his arms around wildly and perchance she was scratched in that fashion he declared. A witness testified for Con-

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HILTON TWINS WIN AND RECEIVER APPOINTED

Galveston, Jan. 27.

Myer Myers, former guardian of Daisy and Violet Hilton, Siamese twins, was ordered by District Judge W. W. McCrory, of San Antonio, to turn over $35,000 in securities to Joe Freeman, receiver for the twins. The decision marks a victory for the twins in their flight to obtain a receivership and accounting of their earnings, held by Myers and his wife in their own names and amounting to over $200,000.

The action is preliminary to proceedings by the twins to break a 10-year contract held by Myers covering vaude appearances. Also pending is a permanent injunction to restrain Myers from interfering with the twins.

Hearing of the suit brought by the Hilton girls attracted attention throughout Texas last week. The girls charged that Myers had never let them have any money, and that they had been forced to sign many documents without being apprised of the contents.

Violet testified that she did not know Myers had been appointed their guardian until it was revealed in court.

Myers denied that he had ever cursed the twins. He might have said "damn" on one or two occasions, he said. Once the twins jumped on him like a pair of wildcats and almost tore his clothing off when Mrs. Myers rescued him, he stated.

The court ordered Freeman to arrange all contracts for the girls pending settlement of the litigation.

Edw. Marney Needed

Syracuse, N. Y., Jan. 27.

Believed to be in Hollywood appearing in the talkers, Edward Marney, 23, erstwhile vaudevillian, is being sought by the executor of the will of his grandmother, Mrs. Amanda Roland, who died in Dewitt, N. Y., last November.

Marney receives a share in the estate which cannot be settled until he is found.

Relatives here have not heard from him since October, 1929.

WHAT HARRY BURNS SAID!

Union City Mgr. Asked Comic to Entertain Waiting Crowd in Lobby

Harry Burns, the comic, had a run in with the manager of the R-K-O Capitol theatre in Union City, N. J., Sunday nite (25) while on a four day stand at that house. Burns, upon arriving back stage from dinner, was told by the manager to hurry up and get into his stage clothes, grab his guitar and hop out into the lobby to entertain the mob customers lined up for the last show.

Burns thought the manager kidding. When he realized it was on the level, Burns exploded. He did not go out front.

The manager prevailed on three young women who were on the show to go in the lobby and sing. This they did in all the draughts and cold, to no response from the natives who just stared.

Burns took the matter up with his agent, Jimmy Plunkett, who in turn is taking the matter up with his brother, Joe Plunkett, gen. mgr. of R-K-O.

3 Kids at Home Best Audience for Him, Says Billy B. Van, Biz Man

Billy B. Van was in town last week to address a gathering of several hundred business men at the Hotel Garde.

When a "Variety" reporter stepped up to Van and mentioned the name of the actor Bible, the ex-comedian's face took on the expression of a Cheshire cat.

"'Variety,'" he remarked, with a typical Van grin, "what memories that paper brings back to me. Being in New Haven he reminisced a bit about how Poli had paid him $15 a week for his first engagement and several years later raised the ante to $600 per. "And, Billy," said Poli, "I think you were just as good when you were getting the $15 as you are now at $600." The Italian showman could see no improvement.

When asked if he ever had any desire to return to the footlights, Van said: "Not me! I know when I'm well off. I've got three kids home who think I'm the funniest guy in creation, and as long as I can keep them laughing, that's all the audience I want."

The reporter then suggested that Billy might wish to send some message through "Variety."

"Sure," said Van, "tell all my friends in the show business that I'm sending my best wishes. But wait a minute—you'd better change that. Tell all my friends who used to be in the show business—there isn't any more show business."

RUTH BUDD'S 2D TRIAL

Wants $50,000 Damages From Theatre for Fall

Hollywood, Jan. 27.

Retrial of the $50,000 damage suit started by Ruth Budd, vaude aerialist, against the Strand, Long Beach, last year, is at bat again in Superior Court here this week.

Miss Budd was awarded $30,000 in her first suit. It was appealed by the theatre. The aerialist charges she was badly injured in a fall from the Strand's dressing room stairs.

Kalcheim's Baby Dies

Shortly after its birth Jan. 21 in New York, the girl baby of Mr. and Mrs. Harry Kalcheim died.

Their first child.

$100 for Mrs. Sunshine

Charleston, W. Va., Jan. 27.

Mrs. Jeanette Sunshine, dancer, who sued Max Roth, local business man, for $15,000 for injuries, was awarded $100 in Kanawha Circuit court yesterday (26).

Mrs. Sunshine was injured in an auto accident while riding as a guest of Mrs. Roth. She alleged facial scars which resulted from injuries impaired her dancing career.

LILLIAN DAWSON

Appearing at
Now — Loew's State, New York — Now
Direction:
CHARLES and IRVING YATES

'CONSECUTIVE' MEANS 16 MORE WKS.—HOLMES

Harry Holmes playing R-K-O vaude houses with a hokum piano act, is in the middle of a rousing argument with the booking execs over a claim he says he has for time.

Last summer, Holmes surrendered about 10 weeks of bookings to the R-K-O office with the understanding he be set to play, starting in the Fall. Charley Freeman gave Holmes a 16-week contract with "consecutive" in it. The time was to start the latter part of August. This was in exchange for Holmes' release of the office on an obligation that was tough for it to carry out in the summer.

16 After 15

Holmes opened this Fall and after playing a week, was shunted to Oklahoma City, entailing a loss of time in transit and which he claims broke his 16-week consecutive contract. Holmes has played so far this season about 15 weeks, but not consecutive. He claims that railroad jumps and layoffs have been tough and he demands 16 consecutive weeks from R-K-O or the equivalent in money, which runs to about $10,000. Holmes salary is set with R-K-O at $750. The 16-weeks Holmes says must be given him without regard to the 15 already played.

Harry Fitzgerald, who agents Holmes, has taken the matter up with Jimmy Aloz, who is acting as exec in Charley Freeman's absence. Fitz evidently didn't get anywhere in his discussion and is arranging to bring Holmes before the booking department direct to state his demands personally.

Holmes, who formerly worked with Florrie LeVere, also his former wife, got into a jam with R-K-O over a terrific fight he had with stage hands at Winnepeg Can., a year back. He was cancelled at that time it is claimed, but due to the intervention of Hiram Brown, R-K-O pres. he was reinstated.

Phil Ryan to N. Y.

Hollywood, Jan. 27.

Phil Ryan, who made six Chester Conklins for Paramount, will be eastbound within the week in order to close negotiations for a second series.

Proposed Trustified Booking And Producing Agency for R-K-O Vaudeville Circuit Contemplated

An R-K-O-franchised combination agency and act producing office, exceeding in size any of the agencies now operating and reported aided by encouragement from the circuit's booking office, is in formation. The members concerned, all associated in present R-K-O affairs in one way or another, are Max Gordon, his brother Dave Gordon; Jess Freeman, brother of the R-K-O booking head; Irving Yates, and his brother, Charlie Yates.

Max Gordon, natural head of the office and whose name it will bear when established, is now an R-K-O agency franchise holder and a legit producer, associated with Erlanger's on the side. Dave Gordon is with the Max Gordon Agency. Jess Freeman is a franchised R-K-O agent with the Charles Morrison office. Yates is an independent vaude producer who does not hold an R-K-O franchise but books through other agents on that circuit, principally Morrison's office. Charlie Yates is a franchised Loew agent.

Another producing firm, Tishman & O'Neal, was reported approached to join in the new promotion but turned down the proposition as it was outlined. Like Yates, this firm similarly produces independently.

The producing agency proposition is in its early stages. It has not advanced to completion as yet but was reported okayed as to form, operation, personnel and alleged "privileges" by R-K-O, unofficially. Its completion must await the return of Charlie Freeman, it is claimed. He is now away, due back Feb. 9.

Turner, who is Hiram Brown's assistant in the R-K-O presidency has been on a familiar basis with

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BELL HAWLEY'S DIVORCE

Sues Again—Allowed $75 Alimony Weekly, Temporarily

Mrs. Wm. R. Jesselson, known to vaude as Bell Hawley, has sued her present hubby, Jesselson, for divorce. The case came up last Thursday (22) in New York in the Supreme court before Justice Richard P. Lydon who granted the former vaude actress alimony of $75 per week for the present.

Bell Hawley formerly appeared under the name of George Watts and Bell Hawley. Watts was her first husband. She divorced him to marry Jesselson last April.

In court Jesselsen countered against the complaint that his wife constantly compared him with George Watts, her first hubby. She also took occasion to bawl him out before his employer which burned him plenty, he says.

Mrs. Jesselsen asks the separation because he left their hotel suite last October and went home to his mother in Boston, leaving her unprotected and flat on the lot.

ORGANIZATION 1ST TIME FOR N.V.A. WEEK

N. V. A. Week, April 4-11, is going under its most complete organization by Pat Casey's direction.

It will be the first time the hat collections in the theatres for the National Vaudeville Artists institutions have been placed under a comprehensive formula. In other years since Casey has been in charge, and especially last year, the drive week was hastily decided upon and as hastily operated.

By the means now intended for the April drive it is expected the gross may reach one million dollars. In 1930 the bulked amount fell slightly short of half-a-million.

The several variety circuits lined up behind the N. V. A. and independent throughout the country, will be zoned for sectional attention. Local committees work for the promoting of the benefit in advance of and during the N. V. A. Week.

Hollywood, Jan. 27.

Pat Casey, contacting studio heads on the N. V. A. drive, has met with extraordinary co-operation. Film heads are for the complete idea of contributing their stars for a series of all-star shorts to be financed by commercial sponsors, with some $200,000 falling to the benefit of the N. V. A. drive.

E. K. Nadel is in charge of the drive out here. Casey has established an office in the Hotel Roosevelt.

COMPLAINT AGAINST ANN SUTER'S MATERIAL

The R-K-O vaude censorship dept. was called to order this week for permitting Ann Suter to use certain parts of her act at the Proctor's 86th St. New York, Saturday (24). The adverse report was handed in to the R-K-O office by a couple of members of the R-K-O board of directors and their wives who attended the performance on that date. They claimed that the material used by Miss Suter was offensive.

Chester Stratton, who handles most of the censoring angles in the R-K-O office, claims that he mailed a copy of Miss Suter's cuts to the manager of the 86th St. as per routine. No statement has come forth from the house manager on whether he received the cuts or not. The legal dept. has sent Miss Suter a strong letter advising her to eliminate all off color material at once.

The R-K-O execs are waiting for a chance to nail some prominent act for using bad or blue material after being warned to cut it out.

They figure that only by this method will the bulk of vaude actors playing their time realize that they mean business.

BOHEMIAN NIGHT BUST

Clown Nights at $1 Fee with Volunteer Talent New NVA Plan

With the attempt to stage Bohemian Nights at the N. V. A. club every Sunday night a bust through lack of interest by members, a committee will be named to devise means for a regular "clown nite."

A complete show either of a min trel type or impromptu vaude will be staged at $1 per. This committee will call on N. V. A.'s to donate services for the shows.

Kent Out of Show

William Kent will leave Aarons & Freedley's "Girl Crazy" at the Alvin, New York, when another comedian is found to replace him. Change probably will be made sometime this week.

Ben Blue was offered the Kent part this week but couldn't agree on salary.

R-K-O's Lady Stylist Is Asked To Lay Off the Boys' Teeth, Etc.

Mrs. Beatrice Mindlin's activities in dolling up vaude acts for R.-K.-O. have been curtailed somewhat by the booking office. Mrs. Mindlin is reported to have stepped over the line in her capacity of fashion counsellor for the circuit.

The R-K-O style dictator has been advised to stick to the women in her sartorial criticism of and suggestions to vaudevillians playing the circuit. She was informed, from accounts, that her work in behalf of the gals has been satisfactory and helpful but the boys can take care of themselves.

One matter that led to limiting of the stylist's style work was her reported advice to a member of a male two-act to effect that his teeth required some attention. The act called the booking office to inquire if it were booking vaude theatres or dental parlors.

Advice to the men that their pants needed pressing or their hair combing was considered passably okay, even if coming from a woman, met objections. Another fellow, quite hard boiled offstage, was informed that some of his stage mannerisms were a bit too effeminate to seem becoming. He thought he was being kidded so, kidding right back, he replied: "Supposing I am a fairy? I'm proud of it."

The ladies will have to look neat and keep pace with the fashion trend in a manner that enhances their looks under Mrs. Mindlin's direction. But the boys on the R-K-O bills, as far as Mrs. Mindlin is concerned, can go it on their own.

Freak Headliners at Big Money, But They Don't Last Long—Talent Finally Counts, but Long Wait

It pays to be a freak in the show business if fast money in a big way is desired. The really talented members of the stage eventually get theirs, too, but they may plug along for years and only a few exceptions get into the class that makes its money fast.

The freakier the attraction the quicker it gets the money. While that income doesn't last very long it's usually large while it lasts.

Freaks nowadays in the show biz don't mean fat ladies, midgets and other forms of museum monstrosities, but physically normal people who have become famous or attractively infamous in other fields of life, and who step on the stage for a quick chance to cash in on reputations gained elsewhere. They are better known and described as public curiosities.

The variety stage, now as always, is ever open to a proposition from a freak whose popularity at the moment warrants a week or two and the huge salary demanded.

In the past most of the theatre's brief but big freak draws came from the realm of athletics—usually ball players on pennant winning clubs at the close of the season, pugilists who had just won a championship, even six-day bike race winners after a week's grind around the saucer. The modern freak available to variety breeds in another field of the show business, mostly pictures and the radio. Although the latest freak is from the athletic line. He is Primo Carnera.

Carnera's Draw

The Italian heavyweight, more notable for his size than his triumphs and a recognized title challenger without having beaten the best of the opposition, started a week in vaude at the R-K-O Hippodrome, New York, Saturday (24). His terms are for $5,000 salary plus a 50% split with the theatre over average business for the week.

In the first two days, Saturday and Sunday, with Carnera, the Hip drew $14,402, breaking its all time

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1ST ACT ON AT HIP 11 A. M.; 4-A-DAY

R-K-O's Hippodrome is this week putting on the earliest vaude shows ever presented in New York City. For the engagement of Primo Carnera at the Hip this week, R-K-O is opening 9.30 a.m. with the first act on at 11.10.

Acts are all this week doing four shows a day instead of the customary three.

Colored Boys Sent for In London's New Revue

Two of Harlem's youngest dancers are crossing the water to take part in the Cochran revue, now in rehearsal in London. They are Joey Shields and Eddie (Pee Wee) Williams.

Billy Pierce returned from London during the holidays, commissioned by Cochran to pick up a fast pair of Negro hoofers for the new revue. Pierce and Buddy Bradley are staging the dances for the show in London.

Shields and Williams received their first stage baptismal with the Cab Calloway (Negro) band when it played the Loew houses recently.

Little Williams polished up his dancing feet several years ago when he acted as a sort of "assistant" around the Pierce studios.

IRENE RICH'S 15

Hollywood, Jan. 27.

Irene Rich will start a vaude tour for R-K-O Feb. 6, at Indianapolis. Booking, through Harry Weber, for 15 consecutive weeks.

Same act Miss Rich did for that circuit two seasons ago.

3-Act After 9 Yrs.

Gordon, King and Reed, latter of Reed and Duthers, are reuniting as a dance trio after nine years' separation.

Since the split Gordon and King have been a team.

B'klyn Columnist May Go Local Stage for $1,500

Rian James, Brooklyn 'Daily Eagle' columnist, is the latest scribe to try a vaude appearance. Rian may go to R. K. O. for a week at the Albee, Brooklyn, at $1,500.

Manager of the Albee, figuring Rian's Brooklyn draw worth the money for one week, has asked R. K. O. in New York to okay the booking, with no action to date.

TELEVISION FOR R-K-O ACTS IN THE LOOP

Chicago, Jan. 27.

Radio talent appearing at the R-K-O Palace here will shortly go on the air over W9XAP, Chicago's one television broadcast station, owned and controlled by the "Daily News," also operating WMAQ.

This marks the first time R-K-O talent has appeared on the regular look-and-hear air programs. George Brown, of R-K-O, closed the deal here which calls for a broadcast once weekly.

WGN broadcasts for the Chicago "Tribune" will be continued.

CARNERA CAN'T BOX WHILE ON HIP STAGE

The New York Boxing commission has stopped Primo Carnera from doing any boxing at the N. Y. Hip during his act this week. Carnera, previously, had been suspended for infractions of its rules.

The ban on the big Gorganzola ducker has not affected trade at the Hip this week. They are lined up at the huge R-K-O stand for blocks to get a peep at this bird. Sunday nite, for the first time in years, both ticket windows were opened at the Hip to get 'em in quick. According to attaches 90% of the audience is composed of Italians.

Due to the ban put on Carnera's boxing, he has not decided whether or not he will play any more vaude, and is letting the R-K-O office wait around for his okay on the 58th St. and Madison to follow the Hip. The massive mauler says he wants to show the people how he boxes and steps around, and doesn't feel like he wants to continue if not strutting his stuff.

Carnera's R-K-O vaude stay has been extended another week to take in the 58th St. and Madison theatres next week (31). He is currently at the Hippodrome for $5,000 and a 50% split over the house average gross.

The Italian pugilistic hunk of beef cotchetora has a deal for $3,500 and percentage for the week at the 58th and Madison. His split will be 50% over normal plus his salary. At the Madison Carnera will share after $18,500.

$3,500 FOR HELEN MORGAN

5 Weeks for R-K-O, Then in a Warner Short.

Helen Morgan has taken five weeks of R-K-O vaude at $3,500 a week opening Saturday, (31) at the Palace, New York, with Chicago, Cincinnati, Cleveland and St. Louis after.

Following Chicago Miss Morgan will hop back to New York for a two-reeler to be made at Warners in Brooklyn for which she will receive $7,500.

M. S. Bentham managed both the vaude and picture bookings.

Judge on Commish

Los Angeles, Jan. 27.

Seven-year managerial contract with Maxine Gregory, 14-year-old hula dancer, gives Roy W. Clark 40% of her earnings until she becomes of age.

"Isn't that pretty high?" asked Judge McComb when the contract came up for approval.

"Well, we've already cut it down," said Clark.

"What was it before—10%?" asked McComb.

But it was oke by the girl and her mother, so he approved it.

Winchell Smells Coin And Likes It—Offers For Variety or Show

Counting up the $3,500 on pay off night at the New York Palace, and discovering he had not been short changed even in that mountain of dough, Walter Winchell commenced to like the smell of the gold certifs. Keeping his nose pointed south, he has gotten several other whiffs.

If the latest offers don't send the nosey grey-haired columnist off his nut, they will probably return the reformed hoofer to the production or variety stage.

Winchell's first coin shocker was a tender of $4,500 weekly from Publix, through the William Morris agency, for a few weeks of Publix picture house dates, commencing with Brooklyn, but avoiding New York. Publix wants the dough getter to go into towns where his syndicated column has proven popular with Detroit, Cleveland, Cincinnati, etc., preferred.

Abe Lastfogel who talked to the "Mirror" star reporter never mentioned Harry Richman in connection with the proposition, another brain soother for the Winchell boy.

But Winchell was included in an offer of a reported $8,500 for Winchell and his co-performer of the Palace week to replace George Jessel and Jim Barton in the Fannie Brice show, "Sweet and Low," opening Feb. 2. This might mean the same salary split as at the Palace, with $5,000 for Richman and the left over for himself. In the big money now, Walter turned both propositions over to his agent, Charlie Morrison, to manipulate.

Morrison reminded the Pantages No. 2 relic that a return date proposal remained open for the Palace, with $5,000 for another week there the probable price.

Figuring

By this time Winchell had engaged an accountant. Like a truly actor, he was figuring how much the commission would amount to. He told the accountant to figure that out before letting him know how much would be left for the Winchell family.

Reports are that "The Mirror" is not so hot about its boy scout devoting more time the stage; the paper wants its Winchell column daily except Sunday and 100% undiluted. Winchell alleges his contract permits him to do anything he wants to, as an actor, or otherwise, if not interfering with his condensed reportorial work.

Meanwhile between the show biz and the paper, Winchell is growing greyer. His worries were imparted to the accountant, when Winchell asked him to compute if he worked at $5,000 for the rest of his life, how much would he be able to leave. The accountant wanted to know when Winchell figured he might pass out. Walter blew up at that, saying a class A accountant should know enough to ask his life insurance company.

Winchell started to figure it himself. He had just bought the R-K-O, Paramount and the Erlanger circuits when his pencil snapped.

Canavan, R-K-O Pur. Head

Dave Canavan has been placed in full charge of all purchasing for R-K-O, with Major Thompson relieved of that duty. Canavan formerly handled the circuit's purchasing under Thompson's direction.

Thompson continues in charge of rehabilitation and labor union affairs for R-K-O. He left last week for a Florida vacation, until March 1.

A vaude writing team has Harry Revel, English songwriter, and Mack Gordon, former vaude comic.

Pit Musicians Way Under Scale For Trial Period in Rochester

Rochester, Jan. 27.

Musicians in Loew's Rochester's 30-piece orchestra are said to receive $30 a week, one-half the union scale, for trial period of eight weeks. Rate believed to be lowest in country.

It is a result of the keen desire of musicians' union to put in a large orchestra. Leonard Campbell, president of the musicians, indicated a secret agreement with Loew's has items expected to be beneficial to the musicians in future negotiations.

Campbell further indicated that with the marked success of the new policy at the Rochester and the undoubted drawing power of the large orchestra, that Loew's will pay good salaries at the end of the eight-week period, or be without an orchestra.

Players are complaining at the present scale in view of the big business at the theatre. They claim that Publix in June and again in September offered $50 a week, but was turned down. Much trouble in making agreements is said to have been due to disagreements within the ranks of the union.

When asked about this Rochester story, Tom Gamble, in New York, assistant to Joe Weber, president of the A. F. of M., stated the Federation office had received no word as to scale slashing. His only comment was that if done, it was under "local autonomy."

Weber at present is in Miami where he went to attend the sessions of the exec board of the A. F. of Labor. He's not expected back for a fortnight.

RADIO CARDS DRAWING IN N. Y. NEIGHBORHOODS

Phil Cook and Will Oakland, known on the radio in the east, at least, have proven more or less of a draw in the R-K-O neighborhood houses each so far has played around New York.

Cook is reported asking $4,000 weekly, without an acceptance so far. He received $1,750 for a showing week or so with R-K-O.

Oakland with a quartet from his cabaret tried out at about $1,000 a week. He has not set a permanent salary for vaude.

ACTS MUST PAY FOR SCENERY

All acts booked for the R-K-O vaude units will hereafter be obliged to supply new scenery at their own expense, if a change in that line is regarded by the circuit as necessary.

This is part of R-K-O's doctoring of the intact shows and personnel for fashion and general appearance improvement.

First order issued for wholesale scenic changes occurred in connection with the unit at the Chester, New York, last week. Three acts on the four-act bill advised to secure new sets before continuing were Homer Romaine, Major, Sharp and Minor, and Art Henry.

R-K-O's motive for the scenery order is enhancement of individual acts and the unit shows generally.

Milwaukee 'News' Picks Up Grouch on Names

Milwaukee, Jan. 27.

Two stage people were placed on a newspaper bad boy list here within two weeks when they displeased the Hearst afternoon "News."

The first to incur editorial displeasure was Paul Whiteman. Whiteman came in to appear twice daily at the Davidson and for dance music at the Hotel Schroeder. A 'News' reporter went to Whiteman for a posed picture and when told Whiteman was too busy to pose, became wrathy. Whiteman's publicity was barred forthwith.

Next was Art Shires, recently signed first baseman of the Milwaukee ball club who oppened a vaude engagement at the Majestic. Shires, whose fighting ways have gained him great publicity, was scheduled to speak over the 'News' radio station but failed to appear.

His excuse was a prior promise to speak first over the competitive sheet's station. His publicity barred in the Hearst sheet.

The editorial decree is that only real news concerning Whiteman or Shires can be printed. The other sheets made up for the 'News' loss by spreading for the theatre.

Film Actor's Demands for Billing and No. 1 Room

Hollywood, Jan. 27.

Squawking on billing and insisting on No. 1 dressing room at the Golden Gate, San Francisco, Roscoe Ates, loaned by Radio Pictures to R-K-O for four weeks on the coast, threatened to walk off the bill unless the booking office straightened the matter out before he plays the R-K-O Los Angeles next week.

Ates, appearing with his daughter, Dorothy Darling, demanded his name come before that of Frances Williams, with whom he was splitting the billing.

New York booking office stood pat on the billing and Ates is still working, but waiting for the L.A. date.

BILL ROBINSON WINS IN MILLS FUND CASE

A suit for $4,646 brought against Bill Robinson, Ngro dancer, by the Florence Mills Theatrical Association, in which it was charged that the dancer had withheld that amount from a general fund to be used for the erection of a monument to Miss Mills, who died in 1927, was dismissed by N. Y. Supreme Court Justice Glennon.

The sum was raised by Robinson at a benefit performance given in Chicago, May 3, 1928. Representatives of the Association alleged Robinson has been hired to direct these exhibitions.

Robinson denied he had ever been hired and maintained he had volunteered his services because of his respect for the memory of Miss Mills. He said that before the Chicago performance he had already raised over $9,000, and has turned it over to the Association, which had done nothing about erecting the monument.

Robinson decided to keep the money and take charge of the work of erecting the memorial himself. He proved to the Justice that he still had the money deposited in a bank under a special account.

In dismissing the action, Justice Glennon said he was convinced "that Robinson was a very honorable man," and no basis existed for the suit.

After the Justice's decision, the dancer said work on the memorial, a large statue of Miss Mills, will be started immediately. It is to be erected at 163d street and River avenue, Bronx.

Since closing with the Morty Forkins colored show, in which he held a piece, Robinson has been dickering between Paramount and R-K-O for variety dates. The tapper is said to have set his salary at $2,500 weekly, R-K-O, from reports, countered with $2,000 a week and Publix is thining it over.

Before starred in the colored musical on Broadway, Robinson's regular salary was $1,500 weekly.

Jack Pearl With "Follies"

Jack Pearl goes with Flo Ziegfeld for the new "Follies." He will report for rehearsals late in February.

Pearl will appear in the Leftwitch-Johnson "Better Times" show, until called for the Zieggy musical.

Chiseling Indie Agents Teach Cheating Mgrs. How to Ruin Houses

The independent vaude field around New York and within a radius of 400 miles, is, in most cases, in a state of collapse due to the cheap cost bills demanded by the owners and managers of the indie houses.

A short while back the indies were paying around $1,500 for eight acts on a split. Now they demand the same eight acts, including two flashes, for $700, top. Some of the indie stands are two and up to $5 railroad jumps per person from New York. At the rate of $700 over the week, spread among eight acts, including commissions and necessary charges, it leaves the actors about $20 per person a week to live on.

Throat cutting indie bookers have not made it any easier. Their tactics of showing the manager that they can duplicate the vaude shows of their competitors for $100 less per week have helped bring about the present situation.

$600 in Philly

Some of the indie houses around Philadelphia are buying eight-act vaude shows, split into four each half, for as low as $600. New York actors cannot go there for the figure offered. Philly locals are about played out in those spots, leaving that section in the position of increasing their weekly budgets for vaude or repeating the locals. The alternative is to cut out vaude.

Indie managers admit their patrons want vaude, and that a good show builds up their gate, but they will not pay responsible agents. They prefer the lowest elements in the vaude booking game for their shows. A chiseling indie booker, who steals a house away from another on a much lower cost angle, does not care if he keeps the house after a week or two. All he wants is the booking fee and actor's commission to tide him over. Where the end is, he doesn't care as long as he gets his bit now and then.

Mahoney's Defaulted Date Caused Capacity Refund

Buffalo, Jan. 27.

Walter Trass, manager of the Andrews, Salamanca, near here, is burning over Jack Mahoney and Merry Makers playing for Frank Sardino in Syracuse.

Trass engaged Mahoney to appear at a special New Year's show at the Andrews. After procuring contracts and photo displays, Trass billed widely and had the Andrews filled to capacity for New Year's Eve show. When Mahoney failed to appear or explain, the Andrews was forced to refund. Later Trass claims he learned Mahoney had taken his company to Syracuse a few days prior to New Year's and showed there.

Silver Starts on Coast

Hollywood, Jan. 27.

Abner Silver, former New York agent, has gone into the agency biz here, with Dixie McCoy as associate.

HOUSE MGR. QUIT WHEN VAUDE TAKEN AWAY

Birmingham, Ala., Jan. 27.

Vernon Reaver, for a number of years manager of the Ritz, R-K-O, is out. Ben Sims, asst., out also.

Squabble over vaudeville was given as the reason Reaver resigned. Vaudeville was taken out of the house about seven weeks ago against the advice of Reaver who strived to keep it. When New York refused to put it back Reaver quit.

Andrew Talbot, of Chicago, has arrived to take Reaver's place, while Sim's successor is J. E. Miller.

Keeps Staff Up to Date

Chicago, Jan. 27.

William Morris managers and bookers here are set for a series of trips east to keep in touch with the new ideas and material.

Starting next week, with Sam Bramson, presentation booker, first on the list. Everybody in the office will make these trips.

HAM WANTS ACTS

Alabama's Best Town Feels Absence of Flesh

Birmingham, Jan. 27.

Ritz, R-K-O's leading house here, was presented with a stench bomb one day last week, a few minutes after opening.

Ritz has lost a great deal of its popularity here of late from both the public and organizations for dropping vaude, and refusing to listen to the pleas of the people for its replacement.

An audience of about 2,500 attending an amateur vaude performance at Temple, for benefit of unemployed, applauded heavily when the m. c. asked them how many wanted pro vaude in Birmingham.

Two radio acts appearing here this week (26). "Four Maniacs" jazz orchestra at Empire, and Marguerite Witt sings two or three songs at Strand.

CANADA BARREN OF VAUDEVILLE

Montreal, Jan. 27.

Loew's here is the single vaudeville house left in Canada, east of Toronto.

Only exceptions that might be named are four neighborhood houses playing a minor grade class of turns.

The local Loew's plays a mixed bill, of pictures and acts.

R-K-O's 'Show' House, Hamilton, N.Y., Losing Vaude; Films Only Feb. 7

R-K-O's Hamilton, New York, used by the booking office as a break-in house for new or unknown acts, will drop stage shows for straight pictures starting Feb. 7.

Early this season the uptown vaudfilmer built up vaude to seven acts. Monday and Friday nights, weekly, it tried 10-act "bargain bills" with three free turns added for showings.

For the past couple of seasons the Hamilton has been one of the few inlets on the R-K-O vaude books for new vaude people and material. Its switch to straight pictures makes the R-K-O tough break-in problem tougher.

Another eastern R-K-O stand likely to go the same way is Proctor's, Mt. Vernon, N. Y. Stage band and crew there started under a week-to-week notice this week with probability it will change to straight films in February.

Mt. Vernon has been playing split week presentation shows, using three and four acts and a permanent m. c. in front of the band. It alternated with and played the same bills as Yonkers, to form a one-week band show route.

U. S. Thompson, husband of the late Florence Mills, is in Shanghai. Says he is booked until next March, away from the States.

FLESH BACK IN UTICA; INDIES HAD EDGE THERE

Utica, N. Y., Jan. 27.

Things are looking up in Utica's theatres.

Both the Warner Brothers' Stanley and the Fox Avon are putting back the flesh after several months without it and business off.

The Olympic, independent, has been leading the way with good trade and Flint's Band. Flint is taking his band back to the Stanley, except Carl Bergner who is staying on to direct the musical presentations at the Olympic.

The Avon resumes Fanchon & Marco ideas Friday, Jan. 30.

While the chainers have been on their strictly picture policy recently, the indies have been getting business by including bands and in the case of the Colonial, five acts.

Flesh at L. A. Orpheum

Los Angeles, Jan. 27.

Stage show policy for the local Orpheum is set with the prolog to "Cimarron" (Radio) initialing.

It will be a presentation idea, as R-K-O's incoming units kill a vaude policy for the house.

FOLLOW THE LEADER

FRANK CONVILLE

AUGUST 8, 1930

?

JANUARY 3, 1931

?

FRANK CONVILLE STARTLED THE VAUDE WORLD
AT THE COLISEUM, NEW YORK
WITH AN ORIGINAL NUMBER BUILT AROUND
"TEN CENTS A DANCE"
CREATING A SENSATION WITH IT

BEN BLUE IN HIS NEW YORK PALACE APPEARANCE
DELIBERATELY USED THE IDENTICAL IDEA
MY "TEN CENTS A DANCE" NUMBER
WHO IS THE ORIGINATOR
WHO IS THE IMITATOR ?

CONVILLE—FIRST WITH THE IDEA
FIRST TO PLAY IT !

YOU BE THE JUDGE

* * * *

FRANK CONVILLE

INTERRUPTED BY
SUNNY DALE

NOW PLAYING (Week January 24) PALACE, CHICAGO

Personal Manager, IRVING YATES

For Loew: MEYER NORTH & JOE FLAUM

Irving Yates
PRODUCTIONS
160 West 46th Street
NEW YORK CITY

Gangler Bros. Circus
NOW HIPPODROME
New York (Wk. Jan. 24)
Direction, NAT SOBEL

R-K-O's Proposed Trustified Booking

(Continued from page 47)

Max Gordon in a personal and business way recently. Turner is responsible for Gordon's current position with R-K-O of non-salaried "show doctor" for the intact bills. Brown is at present on the Coast.

Another Report

Another report is that the booking office had considered favorably a plan whereby the new agency would "be obliged to completely fill 26 of the western four-act road shows with its own material next season. With the new unit weekly for 52 a year, this would give the one agency 50% of the total acts booked for the country's longest vaude route at present, besides what it would book otherwise.

The proposition for producers in the new agency would benefit them by saving in commission. The act producer, besides his customary profit from the act, which he usually owns, would share in the commish pool as a partner in the new agency, if formed. This was understood to be among Yates' terms. At present Yates and other indie act stagers are paying 5% commission to the R-K-O agent through whom they book.

The producing commish pool would establish the Gordon brothers as agents for numerous acts currently represented on R-K-O through other agents, and give them the commissions now going to other offices. Jess Freeman, as an agent member of the firm, would share likewise, along with Dave Gordon. The producing members, like Yates, would draw larger profits on their own productions through regaining part of the commissions under the sharing plan but might reduce their act-profit through having to share with others in the general pool.

Max Gordon stated the idea remains just an idea thus far and was concocted by his brother Dave and Jess Freeman, with Yates declaring he was later interested. None would admit the scheme contemplates hogging the agency and producing end of the R-K-O vaud circuit.

Dept. Store Route

Syracuse, N. Y., Jan. 27.

Joe Belmont and his Canary Opera, no strangers to vaude fans, played here last week as a free show at Hunter's, Inc., one of the largest local department stores. Two performances daily to sizable audiences.

Belmont, who now uses 50 birds, says he plans to stick to the department store field. He has bookings running well into the early summer.

Which is okay if the department stores don't go straight pictures.

Act Reducer

R-K-O Franklin, New York, has joined the Hamilton in cutting down the size of its vaude show.

Effective at once, the Franklin will play six acts instead of the usual seven on each split.

Length of the show and pictures is considered too long for neighborhood consumption.

Andy Tolbot, Mgr.

Chicago, Jan. 27.

Andy Talbot has gone south as manager of the Ritz in Birmingham, for R-K-O.

Lately, Talbot had been with the circuit's local club department.

AMALGAMATED HOLDS OFF

Won't Book in Opposition to Publix

With Buddy Irwin booking the Knickerbocker, Fay's Philadelphia house, on a split week basis, several indie houses have requested the Amalgamated agency to include their bookings. Irwin, still under a Mike Comerford contract, would be expected to handle the addition books under the Comerford's instructions.

The Comerford office will not do anything to antagonize the Publix offices, which recently acquired all of the Comerford string.

LOEW'S AND R-K-O WILL SPLIT LONDON'S WEEK

Starting Feb. 8, Loew's, London, Can., will play six days of vaude a week, with the first half booked by Loew, the last half by R-K-O. Loew's acts will go in from Montreal.

Another 2-a-Day

The Palace, New York, generally accredited as being the only two a day house in and around New York, can no longer boast of that claim.

Fox's Rivoli, Hempstead, L. I., plays only two shows a day. On the week-ends the house stretches in three shows with its four-act bills, as does the Palace.

Bill McNaughton, manager, claims it's the ace house of Long Island by reason of its 'two a day" classification.

Birdie Dean's Dates

Birdie Dean will leave the Al B. White act in May to open at the Kit Kat, London, on the 18th of that month.

The acrobatic dancer, who formerly headed her own revue in vaudeville, has been booked for the Savoy Hotel and the Cafe de Paris by the Morris office.

LOEB RESIGNS HIS FOX POST

Because he wants to travel and his duties as act scout for Fanchon & Marco might interfere with this aim, Jack Loeb has resigned from F. & M. to take effect Feb. 28.

F. & M. officials are inclined to describe the Loeb attitude as voluntary. Other angle is that Loeb's move is the beginning of the departure of the Bill Fox holdover execs.

Loeb was at Fox's for $700 weekly.

Helen Kane for B. & K. Neighborhoods Only

Chicago, Jan. 27.

Helen Kane will play the Publix-B. & K. Uptown week of Feb. 13, going from there to the Paradise and Tivoli.

Miss Kane is being brought back because of her recent success at the Oriental. She will not, however, play a Loop house on this visit.

R-K-O Coast Changes

Los Angeles, Jan. 27.

Henry Goldenburg succeeds Richard Veller as manager of the R-K-O here, the latter shifting to the Orpheum, Seattle, and displacing Joe Cooper. Cooper goes publicity for the northwest division of R-K-O.

M. A. Anderson, new assistant and treasurer at the R-K-O, replaces Charles E. Darrow, resigned.

Similar managerial changes at the local Orph impend.

Vaudfilms in Astoria

The Loew execs have decided that the policy of the new Tri-Boro theatre in Astoria, L. I., will be vaude and pictures on a split week basis.

It opens in February.

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.

BRYANT 7800 NEW YORK CITY

J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

TRIXIE FRIGANZA

PALACE, CHICAGO, WEEK JAN. 31

Personal Manager:

CHAS. H. ALLEN, M. S. BENTHAM OFFICE

A BRAND NEW PRODUCTION

GRACELLE and THEODORE

(FORMERLY OF EARL CARROLL'S "VANITIES")

NOW——R-K-O PALACE, NEW YORK——NOW

Mr. Walter Winchell Said:

"THE CLASS OF THE PALACE BILL THIS WEEK IS GRACELLE AND THEODORE, DANCERS, WHO HAVE A NOVEL DANCE OFFERING INDEED. THEY BELONG IN A PRODUCTION."

Management, SAM BAERWITZ.

JAMES EVANS AND CO.

THE PEER OF FOOT JUGGLERS

THIS WEEK, MADISON AND CHESTER, NEW YORK

PLAYING ON R-K-O UNIT SHOW

BOOKED SOLID UNTIL NOVEMBER

Personal Direction FRED DE BONDY

Representation THOS. J. FITZPATRICK OFFICE

FRANK MITCHELL and DURANT JACK

Just concluded a tour over Loew De Luxe Picture Theatres

Many Thanks to L. SIDNEY, MARVIN SCHENK, J. H. LUBIN

Direction Abe Lastfogel. Johnny Hyde-William Morris Offices

THIS WEEK (JAN. 24), LOEW'S STATE, NEW YORK

JACK ANTHONY AND HOWLAND BILL

Presenting "JUST FRIENDS"

The Laughing Hit of R-K-O Hippodrome, New York, This Week (Jan. 24)—If You Are in Doubt Come in and See for Yourself

Direction, HARRY ROMM

Freak Headliners at Big Money

(Continued from page 48)

record for a two-day figure. The percentage arrangement above the salary guarantee should give the foraign pug plenty on the week. Even if he doesn't draw a dime over the $5,000, that's heavy money for a man's first week on the stage, especially one whose talent is technically unsuited to stage entertaining.

Radio has lately been supplying the variety stage with most of its strongest freak material. Reaching the largest audience daily of any amusement branch, the radio not alone builds up its talent for radio playing, but for any sort of playing and attracting outside the ether.

Amos 'n' Andy are the outstanding example of this. As Correll and Gosden a few years ago they were a mediocre stage act. As radio stars returned to the theatre as a stage act, they can just about name their own terms. Directly through the radio, also, they became picture stars in their first picture. For the film job they received $250,000 and 50-50 of their one-picture's net profit.

Rudy Vallee is another of radio's children. He became a stage draw at first strictly because of his air appeal. He entered the theatres as an established draw without having proved his stage capabilities. Therefore, at the start, and not considering what Vallee had accomplished on the stage since then, the meg crooner was just a freak.

Another radio example, and most recent, is Phil Cook, an NBC chain broadcaster. On strength of his air popularity Cook was paid as high as $2,500 for a break-in vaude salary. At that time his stage effectiveness hadn't been determined. Cook played a half week "showing" date at the R-K-O Flushing a week ago as his first engagement and drew $6,000 more at the box office than the house average. Immediately Publix stepped in with an offer of $4,000 a week for Cook.

Peaches a Flash

One of the brightest though briefest flashes made by a freak in the theatre was "Peaches" Browning. The young girl merely married a millionaire a. k. and later brought him into court on sensational charges. She was made quickly as a stage draw and during the short time she remained a draw, "Peaches" drew heavy money for herself and her managers.

Probably induced by the freakishly drawn money to remain in show business, "Peaches" is still around, but not very successful.

A sports freak who might have cashed in short and sweet but didn't because of awkward handling was Sydney Franklin, the Spanish bullfighter from Brooklyn.

Babe Ruth used to knock off some big and easy coin in vaude after each ball season in the days when he was socking home runs. Now Ruth isn't the prime socker, so his freak drawing ability for the variety stage has declined. He hasn't received a tempting stage offer for the past two years.

Jack Dempsey is a stage freak who can always step on and draw extra dough. Though his attraction lies in the fact that he once was heavyweight champion, he retains enough color and popularity to still attract. Yet that color bears no relation to actual histrionic technique.

The Columnist

The newest type of stage freak is the newspaper columnist and feature writer. Walter Winchell topped his field with a $3,500 salary for a week at the Palace recently, during which the house approached its gross record. Winchell was an actor before, but a No. 2 actor at $225 and he had to split it with a partner. Now Winchell's a newspaper celeb with a following gained entirely through his journalistic work. Yet on the stage he provoked more attention and drew more money than the average first flight all-stage headliner.

Heywood Broun, Mark Hellinger and Harry Hershfield are other newspapermen who have found short stage periods at large salaries, available to them through popularity of their newspaper work. Other columnists are trying.

Picture stars and names are another general freak commodity in vaude. The majority can't entertain on a stage to warrant even a small part of their stage salaries as mere entertainers, but their picture raps set their vaude salaries for them.

Many actors prefer to be artists. Yet their commercial value is not guaged by artistic quality as are rare paintings or sculpture, but by box office ability.

True talent must eventually assert itself at the gate, but it takes years for actors to get into the b.o. drawing and big money class on sheer talent while untalented freaks can get there overnight.

The talented one's single edge is that he lasts longer.

NEW ACTS

Pardo Bros., Dawn Sisters and Miss Florine, revue.

Vic Binns and Blondes, 6-people revue.

Flannagan and Murray, 2-act.

Fred Hagen and Vera Marsh, 2-act.

Jackson and Taye, formerly Jackson and Clifford, 2-act.

Hewett Maurot.

Beth and Betty Dodge in new act with special music by Harry Revel.

Jack DeSylva's "Shades of Blue" (7).

Cola Sants in 37-people band act revue.

I. B. Hamp and Gertie Beck (6), revue.

Lola Pierce and Nick Lang, 2-act.

Adelaide Hall, with pianist.

"Girls of Toneland" (11-piece band).

Herbert, Geraldine and Victoria.

Mamie Smith and Jazz Hounds.

Blondes and Brunettes

Rita White and Co.

Hale and Goudall.

Lew Brice and Russ Hurd.

"Four Lifebuoys."

"Harmonettes."

Arthur Kuttler's Musical Mischief Makers (9).

Bryson and Jones, two-act.

Dozen American Beauties (13), band.

Helen Arden and Harry Shields, dancing turn.

NEW YORK "MIRROR," Monday, Jan. 19th

WALTER WINCHELL:

"On Broadway" said:

". . . what vaudeville needs more than anything else right now is talent on the **HOPE VERNON** order. She is at the Hippodrome this week. . . ."

THANKS, WALTER!

HOPE VERNON

Direction: Jack Weiner Agency

AUCTION SALES (106)

By N. B. LOBE & CO.

AUCTION SALES (106)

By N. B. LOBE & CO.

H. Webster Smith, Solicitor,
1110 Continental Building,
BALTIMORE, MARYLAND

TRUSTEE'S SALE
OF
THE HIPPODROME THEATRE
LOCATED ON THE WEST SIDE OF EUTAW STREET,
NORTH OF BALTIMORE STREET,
BALTIMORE, MARYLAND

By virtue of a decree of the Circuit Court of Baltimore City, the undersigned, Trustee, will sell by Public Auction, on the premises on

MONDAY, FEBRUARY 16, 1931,
AT 11 O'CLOCK A. M.

The Hippodrome Theatre, mentioned above, together with certain of the fixtures and contents located therein. Said theatre has a stage, balcony and seating capacity of approximately 2,300 seats, and was designed by a well-known New York Theatrical Architect.

For a more complete description of the property see Daily Record (published in Baltimore, Md.) of January 16, 23, 30, February 6, 13, 16, or for any further information apply to the Trustee or Auctioneer.

The above-mentioned property will be sold in fee simple, but subject to the legal operation and effect of two mortgages, the unpaid aggregate amount of such mortgages being two hundred thousand dollars plus interest thereon, at the rate of 6 per cent. per annum, from July 1, 1930.

Terms of sale: one-third cash, balance in six and twelve months, or all cash, as the purchaser may elect at the time of sale; credit payments to bear interest from the day of sale, and to be secured to the satisfaction of the Trustee.

Taxes, including special paving taxes and minor privilege taxes, if any, water rents and fire insurance premiums to be adjusted to the day of sale.

A deposit of $5,000.00 will be required of the purchaser at the time and place of sale; balance of the purchase money to bear interest from the day of sale.

ALBERT VAN D. SMITH, Trustee,
N. B. LOBE & CO., Auctioneers,
103 Hopkins Place, Baltimore, Md.

THE FAMOUS ITALIAN COMEDIAN

HARRY BURNS

In a Brand New Act Entitled

"PARDON ME"

By DOUG LEAVITT

With My Company

HELEN LOCKWOOD DOROTHY SEVIER TONY DE LUCA

Booked Solid R-K-O Until March, 1932

—1931—
Jan. 3—Jefferson—Flushing, New York
10—Hamilton, N. Y.; Paterson
17—Fordham-Coliseum, New York
24—Jersey City-58th St., New York
31—Franklin, New York
Feb. 6—Philadelphia
14—Pittsburgh
21—Indianapolis
28—Last half, 86th St., New York
Mar. 7—Palace, New York
17—Newark
21—Albee, Brooklyn
28—Baltimore
Apr. 4—White Plains-Yonkers
11—Trenton
18—Mt. Vernon
25—Flushing-Jefferson, New York (Return)
May 2—Hippodrome, New York
9—Open
16—Cincinnati
23—Palace, Chicago
30—Cleveland
June 6—Buffalo
13—Youngstown
20—Buffalo
27—Toronto
July 4—Vacation
11—Boston
18—Kenmore-81st St., New York
25—Madison-Chester, New York
Aug. 1—Syracuse
8—Rochester
15—105th St., Cleveland
22—Akron
29—Toledo
Sept. 5—Milwaukee
12—Minneapolis
19—St. Paul
26—Winnipeg
Oct. 3—Travel
10—Vancouver
17—Seattle
24—Tacoma
31—Portland, Ore.
Nov. 7—Open
14—Golden Gate
21—Oakland
28—Los Angeles
Dec. 4—Open
11—Salt Lake City
18—Omaha
25—Kansas City
—1932—
Jan. 1—St. Louis
8—Open
15—Oklahoma City
22—Ft. Worth
29—Dallas
Feb. 5—San Antonio
12—Houston
19—New Orleans
26—Atlanta
Mar. 5—Charlotte

REPEAT ALL NEW YORK THEATRES

R-K-O, JAMES PLUNKETT: *Direction* Independent, LYONS & LYONS

Material Copyrighted and Fully Protected. Julius Kendler, Attorney

Burlesque, As Is, and Name, Out; Music Halls for Family, Kids, Shows Clean, Classy, Deodorized

Chicago, Jan. 27.

Burlesque will be scuttled shortly, and replaced by a newer form of entertainment, in name and material, making its appeal principally to the family, women and children.

This is the reported intention of I. Herk, head of the Mutual Circuit who is understood to be deserting the sinking ship of burleycue with a few of the faithful, for the formation of a new policy.

Herk has been traveling around the east and midwest plenty these past few weeks, sounding out spots and considering locations.

Understood that Herk is also dickering with the Shubert and the Erlanger offices for available theares, with the Shuberts reported offering the new circuit many concessions on a possible deal.

For Ashcan

New circuit will kill off the name burlesque and will substitute a new title, with the new line-up to be probably known as the Music Hall Circuit. Present burlesque material is also tossed, with the new entertainment to be a composition of pictures and musical comedy on a continuous policy. Strict censorship to be in order.

New entertainment circuit has Herk cautiously selecting theatres, with many houses now on the Mutual wheel unsuited for Music Hall classification, and will remain in burleycue, due to rep and location.

Because of the obvious burlesque taint on many houses, it is probable that these theatres will remain with the present form of entertainment as the "B" circuit.

Switch-over will probably be accomplished by the general abandonment of the Mutual wheel. Present debt of the Mutual is understood to run as high as $250,000.

This new Music Hall circuit is now being tentatively assembled, and will go into operation, according to present reported plans, with the beginning of the new show season in the fall.

Asked about a proposed changing of the title of "burlesque" and a new show policy, I. H. Herk said there was nothing to it at this time although it might be considered for next season.

When the present season's plans were being lined up Herk had the "music hall" idea under his hat but that was as far as it went.

The disastrous season of Mutual burlesque so far opens the way for almost any form of a circuit substitute that has any money-making possibilities.

Mutual Wheel

Weeks of Jan. 24th and 31st

Arlington's Revue—Plaza, Worcester; 31, L. O.
Big Revue—Academy, Pittsburgh; 31, L. O.
Dimpled Darlings—Lyric, Bridgeport; 31, Apollo, New York.
Fine Feathers—Gayety, Detroit; 31, Columbia, Cleveland.
Flapper Follies—Star, Brooklyn; 31, Howard, Boston.
Follilities—Empress, Cincinnati; 31, Garrick, St. Louis.
Girls from the Follies—Garrick, St. Louis; 31, Empress, Chicago.
Girls in Blue—Empress, Chicago; 31, Rialto, Chicago.
Hey Hey Everybody—Hudson, Schenectady; 31, L. O.
Hey Babies—L. O.; 31, Gayety, Brooklyn.
Ladies Thru—Gayety, Brooklyn; 31, Empire, Newark.
Legs O' Laughter—Gayety, Baltimore; 31, Gayety, Washington.
Let's Go—Orpheum, Paterson; 31, Hudson, Union City.
Nonpareils of 1930—Howard, Boston; 31, Plaza, Worcester.
Powder Puff Revue—Trocadero, Philadelphia; 31, Route 1.
Radium Queens—Route 1; 31, Gayety, Baltimore.
Round Breakers—Hudson, Union City; 31, Trocadero, Philadelphia.
Silk Stocking Revue—Fox's Jamaica, New York; 31, Star, Brooklyn.
Speed & Sparkle—L. O.; 31, Lyric, Bridgeport.
Speed Girls—Apollo, New York; 31, Fox's Jamaica, New York.
Step Lively Girls—Empire, Newark; 31, Orpheum, Paterson.
Sugar Babies — Columbia, Cleveland; 31, Hudson, Schenectady.
Take A Chance—Lyric, Dayton; 31, Empress, Cincinnati.
Twentieth Century Girls—Rialto, Chicago; 31, Gayety, Detroit.
Watson Show — Gayety, Washington; 31, Academy, Pittsburgh.

John Held's Novel

John Held, caricaturist and sculptor, has done a novel, "Women Are Necessary." It's due for the book stands around the middle of February. Vanguard is the publisher.

N. Y. REPUBLIC FOR BURLESQUE

Burlesque goes back into 42nd street, New York, Feb. 12, but this time under indie auspices. Billy Minsky and Joseph Weinstock, who back the Minsky burlesque enterprises in New York, have acquired the Republic, now playing a grind picture policy.

PREVIEW PRIVILEGE FOR CHANGES VITAL

Chicago, Jan. 27.

If the Mutual circuit gives up its lease on the southside Empress this coming March they will be without representation in Chicago for if the Empress quits the loop Rialto will drop out of the Mutual wheel and return to stock policy.

Rialto management has been catching the shows at the Empress before they reached the loop, cutting and editing to suit the tastes of the uptown mob. With chances of preview eliminated, the Rialto will make up its own shows with Leo Stevens of the Academy set to produce.

If so, shows coming in from Detroit will skip this burg, jumping to St. Louis.

Syracuse Censoring

Syracuse, N. Y., Jan. 27.

Acting on orders from Commissioner of Public Safety W. W. Wiard, Charles Wilkes, inspector of public assemblies for the Syracuse fire department, is now censoring the stock burlesque bills at Sardino's Syracuse.

Wilkes, looking for an out, invited one of the city's ministers to accompany him as a mentor. The dominie, according to Wilkes, approved the performance.

Sardino, while insisting that his stage show is clean, conceded perhaps it was adult entertainment, and closed the house to all youngsters under 16.

Mutual's Stickers

Howard, Boston, announced as closing Feb. 7, will not, but will remain open to Mutual shows until March 21.

Gaiety, Baltimore, slated to fold Feb. 14, goes on until March 14.

Trocadero, Philly, sticks until Feb. 28.

Mutual's route No. 1, Allentown, Lancaster and Reading, Pa., will be on the Mutual sheet until late in March.

Society-Film Merge

(Continued from page 1)

two picture names for both the King and Queen. No one has figured out yet who the four will be or how they will be selected.

If the royal pair travel incognito recognition will have to be dropped and they can do pretty much as they choose. If they appear here officially everything will have to be formal. It's understood that the King is in favor of traveling as a citizen.

ILL AND INJURED

Joseph Urban, stage designer, was suddenly taken ill last week and is fighting pneumonia, with doctors saying his condition is serious. Several shows, which he was working on at the time, have been dropped.

Julius Tannen, comedian, is convalescing from a serious attack of tonsilitis which had him in bed for several days.

Harry Conley Held

(Continued from page 47)

ley that he did wildly throw his hands and arms around.

Mrs. Granzow testified as to her daughter's condition when she arrived home. Miss Granzow's undergarment was introduced as evidence. Conley produced several witnesses who testified as to his good character.

The dancer became enraged when Attorney Schwartz asked her if she was not in Ted Healy's apartment, 600 W. 111th street the night following the alleged attack and had spoken to Conley over the phone regarding a settlement of the case for $30,000. "I did not," shouted the dancer.

Conley went to the police station following his release and conferred with detectives Murray and Farley. It is stated the defendant feared being placed on the "spot." Assistant District Attorney Frankel halted further examination of the $30,000 demand, stating that it was not germane to the issue. The hearing lasted until late in the evening.

Foolish

"I foolishly went to his room because it was late and I feared to go home alone. He promised to take me home immediately after leavnig his luggage at the Somerset. When we got into his room he had a drink of gin and ginger ale.

"Please, Harry, take me home," the dancer said to Conley. "He then wanted to send me home in a cab which I told him would be alright. Presently, as my back was turned he dealt me a blow that dazed me and then seized my arms and pinioned them behind me.

"I fought to free myself but to no avail. When I began to yell he placed his hands over my mouth, punched me and bit me," asserted Miss Granzow. She then told of the attack. When able to free herself she fled into the hallway minus her purse and one slipper. Her stocking was torn, she averred.

"I begged the special officer to return to the apartment so that I could get my slipper and purse. I told the officer of the attack. Racing home, I collapsed in the arms of my mother," stated the dancer.

She then told her mother of the attack and Detectives Clarence Farley and Francis Murray arrested Conley at the Somerset. He stoutly denied the assault.

Harry Schwartz, attorney for Conley, produced several witnesses for the defense. Conley told of the rehearsal, but vehemently denied the attack. He was asked by Assistant District Attorney Harold Frankel about the molar marks on Miss Granzow's shoulder and the multiple scratches and bruises.

Burlesque Engagements

Sam Raynor, comic, with new Gayety, Brooklyn stock; Harry Steppe, Al Hilliard, Billy Baud, Frank Dufrane, Eloise Dwan and Hazel Miller, Jamaica (Fox theatre) stock, opening Feb. 9; Inez MacCauley and Joe Lang added Lyric, Bridgeport; Nora Ford added Howard, Boston; May Weldon; Melba Lee and Mary Ann for Empire stock, Albany.

The Two Boys are Off

By Joe Laurie, Jr.

Well, Frankie, we put in a day, what do you think?

You can't tell, Ernie. The first show there was too many kids, and on the second show there was nobody in and on the third show they didn't laugh in the right spots. So you can't tell. What with us bein a little nervous 'n everything I think we did pretty good considerin'.

I saw your wife out front and it kinda got me nervous.

Yeh, Aggie shoulda known better than to sit right down front on the first day. She and me have worked together so long that when I got a peek at her, I kinda wondered what she was doin' out in the audience instead of bein on the stage with me; then it comes to me that she was out there to look us over and make notes. Aggie will tell us just what's the matter with the act, she's a great critic and a trouper and knows show business. She goes to shows and comes home and tells me what's the matter with them and she can also tell you what's the matter with the picture business.

Some of my friends were supposed to be out there to look it over, but I didn't see any of 'em in the audience. Maybe they were sittin way back.

That sounds like Aggie's voice out in the hall...Yeh, right here Aggie in No. 9.

Hello Aggie. Well, how's it look?

Wait a minute till I get my breath. Thanks for the chair Ernie, Frank would just let me stand there all day before he offered me a seat.

Aw, cheese, I didn't think you wanted to sit down now after sittin through the show. They only give us two chairs, and one of them we had to swipe from another dressin room. This is an awful dump.

Oh, I don't know, me and you have played worse than this.

Me, too. I remember a hole in the wall outside of Philly that was terrible And guess what the name of that dump was?

The Palace. Ain't it funny the names they give those dumps? Gem, Palace, Unique or World in Motion. I remember the time when—

Hey, will you tell us what you think of the act?

You want the truth don't you?

Sure. Why?

Recognized Liquor

Well I gotta lot of notes I made. But first tell me, did you have a drink before you went on?

Yeh, me and Ernie had a couple, 'cause we were very nervous.

I thought so. He can't fool me when he takes a drink.

Why, did we act drunk?

No. But what were you supposed to be made up for?

Eccentric. Why?

Well, you looked half way between a clown and a dutch comic. You had enough red on your nose to paint a whole town. Your nose is naturally red enough without makin it up.

How did my make up look?

Just as bad, only your nose was even redder than his. What are you guys trying to do, use up all the red so the comics won't have any? And what did you have on your eyes?

White lines trimmed with black. Why?

Why, you looked cockeyed...not funny cockeyed, just cockeyed.

I always used to make up like that when I played eccentric in tab shows. Everybody said it looked funny from the front.

Well, I guess everybody has a different idea about what's funny. Now, don't think I'm criticizin' but you boys asked for the truth and I'm tellin' you. You can do whatever you wanna.

Well, we ain't makin' up for these kinda houses. They got about four white foots and the rest is red and blues. The make-ups will look good in the big houses where they got lights 'n everything.

Yeh? Well, by the looks of things I guess you'll never know how these make-ups will look.

The Truth.

What do you mean? Didn't you like the act?

Now, listen, don't boil over. I'm your wife, ain't I? And I'm gonna tell you the truth.

I better step out a minute. I wanna see if my friends came back to look for me. Excuse me.

Well, come on and tell me. How's it look?

Well, in the first place you are hardly doin' anything in the act. You look like a stooge for Ernie. He gets all the laughs, that is, the few that's in it...Gawd knows there wasn't many, but what there was he got.

Aw, what's the difference who gets the laughs as long as we get 'em?

Well, you're talkin' different than you did when I worked with you. When I used to get a little laugh in the act you yelled moider. "Remember, I'm the comic in this act," that's what you yelled when we came off.

Now, listen, Aggie, when we get things set we'll divide the laughs. You gotta remember this is only our first day together. Wait 'till we find out where the points are.

Well, if you take my tip, you would can this act. This ain't gonna get you boys to first base. You boys don't work up each other's points. The least he can do for you when you're tryin' to get a laugh is to turn his back and shrug his shoulders up and down as if he's laughin'. That would start the audience, but he just stands there and looks at you..if you guys don't laugh it up and start it, who is?

Come in Ernie.

Those folks didn't come back. Maybe they didn't come. I better get dressed.

Say, Aggie, step outside a minute while we slip on our pants.

Alright, I'll wait on the stage for you.

We'll only be a minute, then we can go next door and get a drink and talk it over. They got good beer in there.

Alright then, I' better wait for you boys there. Take your time.

Well, what she have to say about the act? The way she talked when I was here she didn't seem to like it much.

Oh, women give me a pain in the neck. What do they know about an act? You know why she's sore don't you? Because she isn't workin' with me. I wouldn't tell her that because I don't wanna hurt her feelings. But I know her like a book. I don't care what people say, I think it's a good act. What do you think, Ernie?

I think it has the makin's. All we need is a wham opening, a few belly laughs where we get snickers now, and a wow finish. Then we're all set.

Sure, that's what I say. Aggie won't know this act in a coupla weeks. Come on, let's have a little beer.

Vaude at Emboy, Ft. Wayne

Chicago, Jan. 27.

R-K-O is considering routing the western four-act unit shows into the Emboy, Ft. Wayne, Ind.

Emboy plays straight pictures. Palace is the R-K-O house in that town now playing vaude, Chicago-booked. Emboy is considered more suitable for the unit bills and if going into that policy the Palace will switch to straight films.

Mutual Houses May Take on Stock Burlesque—Houses Closing

With further house closings set and b. o. reports showing but little encouragement in the wheel spots still held, the Mutual is in its worst season.

With shows withdrawn and houses closing, Mutual heads contemplate stock burlesque wherever possible.

Some of the companies have had time penciled in up to March, others have been notified of fold-up dates.

Both of the Brooklyn Mutual houses close as Mutual wheel spokes Feb. 21. When the Gayety, Brooklyn, plays its last Mutual, "Flapper Follies," it will go into stock Feb. 23. Show washes up Feb. 21. Star, Brooklyn, closes the same date, with the final show, "Speed and Sparkle," also ending its travels.

Henry F. Dixon's "Big Revue" closes its Mutual season Jan. 31 in Pittsburgh.

The "Sliding Billy" Watson Mutual show blows in Pittsburgh Feb. 7.

"Legs and Laughter," another Mutual, disbands at the close of its Pittsburgh engagement, Feb. 14.

Star and Gayety, Brooklyn, operated by Sam Raymond and sons, will go into burlesque stock when wheel shows quit. Both houses start the new policy Feb. 21.

It is the plan to have Sam Raynor, principal comic, alternate between the two houses. Another comedian will be engaged to play one theatre while Raynor's at the other.

Harold Raymond, who runs the Gayety, has been ill. He's up and around now but under a doctor's care.

Mutual shows stop playing Billy Watson's Orpheum in Paterson next week and Watson is lining up a new stock troupe to open there Feb. 8. Among those engaged are George Sgelton, Lou Pittel and Lee Smith.

New Acts

HOOT GIBSON and His Texas Rangers
22 Mins.
Paramount, Toledo

Fair kid stuff, but no act for the adults.

Dramatic attempt a flop, while singing of the sextet left plenty open. Dramatic sketch built around a stage holdup, with Hoot Gibson accused by the sheriff. Sheriff arrests Gibson, who, with a bit of gun twirling, gets the drop on the law. Gibson shows he and his boys are Rangers pursuing the robbers, and the sheriff confesses. The skit will please the kids, as evidenced by light applause.

For the grownups the sextet sing several songs. Scene opens around a campfire with the gang warbling "Sweetheart of the Rockies." Bad harmony in that, but worse in the following numbers, all old time. Even "Hello, Bluebird" pulled out of the cobwegs.

Several solo bits are oke, but attempts to harmonize are for the most part pretty terrible. Gibson twirls a few ropes to bring down the curtain on little applause. Should the gang leave out the drama and stick to warbling their act might do better, if more time is put on the harmonizing.

McGeorge.

LUCKY STRIKE MARIMBA ORCHESTRA (10)
Music, Songs and Dances
13 Mins.; Full (Special)
Hippodrome

A mild flash with a very doubtful future as it stands. This is the seven-piece marimba section of B. A. Rolfe's Lucky Strike radio orchestra augmented by Celia and Martinez, Spanish dancers, and Rio Rica, a tenor and rather inadequate m.c.

Aside from the hoofers the talent either can't or is too indifferent to deliver an impressive performance. Rica announces the musicians as of ether fame and might have sold this if handled right, but it was allowed to die, as did the "favorite" selections that followed.

Rica has one novelty almost very good in whistling two, three and four tones at the same time but, unfortunately, some of the notes went sour when caught.

ANDY'S FAMOUS BANJO BOYS (3)
Instrumental, Songs
25 Mins.; One
Palace, Los Angeles

Banjo Boys are the second radio act to play at the Fox Palace under this theatre's new policy of bringing in popular air acts as flesh support for films. Happy Chappies, the first, were good for three weeks but the second act gets only one.

The Banjo Boys are heard over KMTR, and quite a few of their music followers were in the audience. Like the Chappies, they took the act more as a personal appearance and no attempt at stage presence. They boys are Andy Young, Joe Chappelle and Jack Brooks. The latter sang a solo, while Chappelle contributed a solo on the banjo. Honors and efforts are evenly divided.

Act is only fair theatre entertainment, mostly because the boys forget they are on the stage and not in a radio station. They are capable banjo and mandolin artists, but allow the audience's interest to lag between numbers. Program is made up of popular stuff.

JAMES EVANS and Co. (1)
Pedal Juggling
8 Mins.; Three (Special)
81st St.

Exceptionally good footwork makes this a strong opener in spite of no attempt at showmanship by Evans, who lies on a risley mat atop a five-foot perch. After juggling three large rubber balls and a barrel he tries a prop bed that brings laughs. As he balances it in various positions two dummies in night gowns are revealed under the covers. Later he makes them sit up. Finish has the bed spinning with one leg of each dummy hanging over the side.

Company is a woman who helps with the props. Evans could change the color scheme of his drop to advantage, but especially the barrell, which is cerise and black—hard on the eyes.

THE JACK WADES (2)
Acrobatic
10 Mins.; Two
Hamilton

One of the old type novelty acts that looks good because of the youth of the man and woman doing it and the speed and grace with which they slam it over.

Of various iron jaw feats in which the man lifts the woman in a chair by his teeth and has for a finish the diving of the man over five chairs landing on a table with his hands and rising up into a hand stand. Received big by the Hamilton audience.

Due to long absence of its kind, this act should find a market around vaude offices.

KITTY DONER (4)
Dancing
25 Mins.; One, Two, Special
Jefferson

Kitty Doner, one of vaude's standard artists, has in this new act a Tiffany setting for her cleverness. Assisted by an unbilled young woman who looks like Virginia Sully, and sings in a likable voice, Miss Doner also uses a pianist leader in the pit, besides her ever present colored maid, Irene.

Opening before a drop representing the Manhattan skyline, Miss Doner is seen in a small set back opening at the right. It's a shoe cobbler's shop. The story moves rapidly from here, taking her aboard a train, showing an upper and lower berth in which, as an old roue character, she gets laughs making a play first for the maid and then the young woman in the lower. Miss Doner changes to full male evening dress and does her impersonation of the man about town.

Kitty Doner is a vibrant vaude personality. Dances with all the vim and contagious enthusiasm she always displays.

Good artist and turn.

BILTMORE TRIO
Songs, Instrumental
9 Mins.; One and Three
Paramount, Los Angeles

Commercial stage trio, coming from a cafe floor to the Paramount, with a local radio rep, and scoring neatly in person. This is the trio which has been with Earl Burtnett's orchestra at the Biltmore, L. A., for many months and which, in vocal specialties as interludes between Burtnett's dansapation, attracted radio attention on its own.

The Paramount added the Rhythm Boys from the Cocoanut Grove of the Hotel Ambassador in person a fortnight ago and is pulling the same stunt with this trio. Biltmore's is a less volcanic style of vocal presentation, relying on melodic smoothness to impress.

Their quietude is overcome for mammoth audiences via a microphone, simulating the radio impression. They self-accompany their vocalization with guitar, uke and piano.

The Biltmore boys have sure-fire vocal numbers, and, combined with their smooth salesmanship, it's a cinch. Their presentation is given a little added importance in the "Old Fashioned Girl" number by having girls, suitably attired, spotted all over the darkened lower floor until brought into the limelight under a flock of baby overhead floods.

Abel.

Burt YORKE and Ben MARKS (4)
Comedy
15 Mins.; One (Special)
81st St.

This act contains the wildest kind of hoke. If laughs count, it should get a route as long as the big cigar Marks opens with.

Yorke, formerly with Fred Allen, then with Lord, has in this combo with Marks what looks like the perfect low comedy hook-up. Aided by a tall gal who takes plenty of punishment from Yorke, and Marks' former vaude partner and wife, the turn starts whamming over bellies at the gong. Yorke is a master hokester. Marks gets his laughs with countless nutty looking overcoats and hats.

The tall girl is a pip of a foil for the two men. She takes a pushing around and the seltzer bottle water in her face with relish. Ethel Marks looks pretty and gives just a little bit of her fine vocal ability, making you want more.

Weak finish which should be fixed is only doubtful spot in this modern vaude turn.

MARVEY and FLORENCE (9)
Dancing
17 Mins.; Full Stage
Hamilton

Nothing new or novel about this act, which includes the featured man and woman, Marimba combination of six and a girl comedy dancer unbilled. The woman appears too hefty for the man to handle in the tossing around tango number and also the finale. The band is just another of those Marimba outfits.

Young woman comedy eccentric dancer is the only outstanding bit of entertainment. Rest is a question of whether lots of work will snap it into shape.

Featured couple seemed very nervous all through and were not quite sure of themselves at any time.

HOLCOMBE and LAWRENCE
Songs, Piano
13 Mins.; One
Hamilton

Two young women who have been around in vaude with other combos for some time. Harmony songs and what sounded like two specials handled like seasoned troupers. Both play the piano.

Look oke and sing well together. Know the value of punch lines for comedy effect and land them.

Should do well up early on most any bill.

GRANT WITHERS
Talk
7 Mins.; One
Oriental, Chicago

Like so many other picture names who go for personal appearances Grant Withers probably reported to the B. & K. stagers with a "Well, here I am. What do you want me to do?"

Chatter was probably batted out a few hours before the first show. Meaningless stuff with laughs only from the sympathetic. Idea of these freak turns is that the audience doesn't expect real entertainment from the between-pictures performers.

Comedy idea behind this chatter is that the m. c. can't remember the star's name. Act consists of Withers asking who the greatest general was and what does a flower do when it dies.

Maybe fortunate the audience doesn't expect much.

William and Elsa NEWELL (1)
Comedy
One; 17 Mins.
86th St.

An act that doesn't stick to one routine for years no matter how good it looks. Takes a lot of nerve to change from a surefire turn to something new but if the something new is good they can play report dates that more often and this new Newell act is good.

Last year this team doing a satirical bit on 20 years ago. Switch is to modern dress comedy song-talk and is smart comedy. Yet there are some rough spots which can be smoothed over. William could give Elsa more help. Major part of comedy rests on her shapely shoulders and she is an adroit comedienne.

Duo mix song and talk. Elsa does a gag Chevalier French number and follows it with a hoke imitash of a prima donna attempting to stage a comeback. Bill also goes in for some song bits but is mainly the foil. Billy's comedy stabs are too straight—almost ritzy. Could bend a little lower for hoke, like Elsa.

Elsa wore a gown which showed every curve, perhaps a few curves she didn't know she had, and included a few hip wriggles with her comedy vocal work. Didn't hurt any.

Male pianist assists.

JUNE O'DAY and Co. (3)
Dancing
14 Mins.; One and Full (Special)
Hamilton

Opening in "one" with a holdup idea which resolves into all discovering they are out of work actors who join. For an act, Miss O'Day and two unbilled boy hoofers set the germ of an idea which takes them into full stage for some dancing routine, with a song by the young woman.

The act goes over solely through the personality of Miss O'Day. Her dancing combined with a novelty colored, luminous, painted costume dance number in darkened stage by all three does it. The two boys are hard workers but do the conventional hoofing that makes audiences now turn to looking through programs until over.

Costumed nicely but scenery looks bad.

Miss O'Day seems a clever girl who can do better in other directions.

DeMARR and LESTER
Songs and Talk
11 Mins.; Three (Special)
Lincoln Sq.

Somewhat weatherbeaten stage gag of a woman trying to make a bashful man see that she is after him. Mauling the man good for its usual laughs in this house. Act runs much along the exchange of talk similar to turns of this type plus a dash of song and some stepping, with the man particularly adept.

The finish seems the act's strongest play for comedy when a tread is used. Man is chased by the woman as a picture of a street is flashed to accentuate his flight. Femme finally reaches him, grabs him by the trousers and off they come. It's always a kick, even back in the silent picture days. Surefire here.

Mark

WAN WAN SAN (12)
Chinese Novelty
20 Mins.; Full (Special)
Hamilton

A stage full of clever hard working Chinese folk who do many things well, sometimes having three separate ideas going on at once in the manner of a small three ring circus.

Set in the usual ornate drapes of scenes in the homeland, the act holds plenty of novelty, color and action. A very small girl shows tremendous strength as an understander.

MALEY and SUMMERS (2)
Comedy, Singing
12 Mins.; One
Hamilton

This is the Dan Maley formerly with Howland, then Singer and now a new male partner. Only difference is that Summers plays a sax.

Outside of that, they are doing a flock of old stuff including the singing off stage opening and ending with the "Rose-Marie" song and recitation. Harmonize well.

Look like good combo but need new material if getting anywhere.

PALACE

(St. Vaude)

Homecoming week this week at the Palace with Phil Baker, Herb Williams, Bill Robinson and Aileen Stanley as the headlining quartet. They all know the way from the Palace stage to the dressing rooms blindfolded.

Usual big crowd Sunday night with the ropes up. The mob there expressly to see and mix with celebs got some peeks at a few, but not the customary Sunday night eyeful of how idle actors act while watching working actors work. Ruth Roland, Ben Bard, Odd McIntyre, Lou Holtz, Lou Holtz's lawyer, and Walter Winchell took bows. Winchell's an actor now, too, also again. After Phil Baker spotted the "Mirror" columnist and critic he played to and at Winchell the rest of the evening and only mentioned a good notice once.

Bard sent two gags stageward from his chair in the first row and it looked as though something interesting would happen, but nobody else stepped in.

Otherwise the bill is along regulation straight vaude lines, with no m. c. this week and no blackouts. It was probably figured the four toppers would take care of themselves and the show. It's a departure that will help the intimate m. c. and make the between-the-acts stuff seem fresher when revived, possibly next week. Baker is booked for four weeks at $4,000 per.

Baker gave the bill a strong finish and nobody walked. He had hefty Humphrey Muldowney firing answers from the balcony box and Miss Stanley joined him, as usual, after her own turn but Baker, most of the time, made it a closing single after a bill full of singles. Herb Williams' company of three didn't take him out of the solo category, nor did Miss Stanley's piano accompanist make it a two-act. Robinson also alone was the first part closer.

Odd to see these turns repeat at this house so easily with material used many times before. Of Robinson's two gags one has been his pet for years. One reason why the gag always goes may be that when thinking of Robinson they remember his dancing and forget his gagging. His super-tapping Sunday night was unforgettable. Baker mixed his ancients with some new sounding quips, but they laughed at everything. The Palace audience sported the first pair of round heels and still wears 'em.

As the bill ran on a seven-act layout it frequently seemed to stagger. That was due to spotting, the nature of the material involved apparently being a bar to smooth placement. Robinson's assignment under intermish, immediately after the Williams rough-house, was no lily for anyone. Herb still takes the water dousing in the breakaway piano sequence and when drawing a beer from a faucet attached to another baby grand some of the suds miss the glass. Between Williams and Robinson came a two-minute mopping act by the backstage. They wore white shirts on the dark stage and it looked like a phosphorus ballet from the Roxy.

The beer and water mixture gave Robinson a wet stage to slide on, not so pleasant to a gent who can be forced into muffing a tap only by a wet rostrum or an earthquake. But Robinson didn't miss.

Miss Stanley opened after the smoke pause to give the bill a polite full stage item for that point. On a bill with many women Miss Stanley might have been over her head in the second part position, even though she quickly repeats as Baker's contrasting foil. This show has but four femmes and that's the closest to a stag affair the Palace can get and play safe.

What the late spot needed was some clothes for the women to look at. With Miss Stanley not vaude's best dresser, things currently are sartorially disappointing. Featuring the gentlemen's fashion end was Williams' '06 bathing suit. Baker wore striped pants and an accordion.

Playing the four feature turns in succession left the early three spots to the lesser participants, and they did okay without the billing. All familiars and one, Cardini, a pretty quick repeat, even for the Palace.

Large and Morgner, the best monopedic team in vaude, were recalled after the lights went out, audience taking immediately to their lifts and balance routine and liking it all the way. In the deuce is the Gracella and Theodore dance flash that's so superior to the average flash act it shouldn't be classed under the same title. Novelty in the sleeping princess, operatic fence cats and gorilla dance, besides the lead couple's excellent adagio stunting. They carry their own pit leader.

Cardini nearly ruined the successful body of his sleight of hand turn with a suspended object trick that fooled nobody. He didn't need the encore bit and wouldn't if it were good. The fooler suspended a glass of milk in the air and the string held between his and his girl assistant's teeth couldn't have been more obvious had it been painted red. Cardini is not advancing by going from palming, which he knows and does better than most others.

Williams was a hit with his clown pianolog, unchanged since his last Palace date and the "Vanities" job. The ingredients of this act are sound and reliable comedy stuff.

How the same bill will fare with a small house, and it's likely to see a few this week, is questionable.

Bige.

LILLIAN DAWSON
Songs
12 Mins.; One
State

Presenting a nice appearance and offering a fast routine of pop torch songs, Lillian Dawson is handicapped by a lot of awkward gesturing during her song delivery. Dressed in black velvet, with the inevitable white trailing hanky tucked beneath her ring, she warbles "We're Friends Again," "Love Me or Leave Me," "If I Could Be With You" and "Satan's Holiday," with a male accompanist at the baby grand.

While Miss Dawson's enunciation is better than a lot of single women now in vaude her song delivery is along stereotyped lines; one slow chorus and double time for the second, a song selling style popularized by Ruth Etting.

Act presently shapes up as a fair deucer for the neighborhood spots.

THREE RHYTHM GIRLS
Tap Dancing
6 Mins.; One
Hippodrome

Too much sameness in tempo and routine but might get by on strength of its novelty. Rosalind Kay, Althea Goldwyn and Judy Paige, all formerly with dancing acts, compose this combo and should know enough to spot relief between the three tap numbers.

Only their last, a "challenge" dance, amounts to anything. It is responsible for the applause that make them a possible No. 2.

STATE

Current bill of so-called "ace" Loew acts at this big Broadway house looks and plays like a pair of deuces and treys and a lone ace, Mitchell and Durant, comedy acrobatic experts, stand out more prominently here than they have at any time since they were spotted in the last "Scandals." The surrounding acts seemed either dull or mediocre and these boys, working in breathless fashion, proved the only bright spot in the lineup.

Feature is "Right to Love" (Par) with the film alone figured to draw the customers.

Wiest and Stanton, on third, with a miniature revue, are a disappointment with a series of blackout skits authored by Billy Wells, most of which have been done to death in burlesque and past Broadway revues. Three men and a girl are in support. Two of them are assigned hoofing specialties, lacking in grace and distinctiveness, dragging the turn out. Only item of value is a punchy finish in which four men, doing tramp stuff, travesty a ballet quartet.

Kay, Hamlin and Kay opened with a trampoline turn to start things in lackluster fashion. Some comedy chatter means nothing. Boys finally display neat aerial tricks after plenty of stalling, working up to the regulation big finish. Just the mildest sort of an opener solely because of a futile attempt for comedy by a comic with big shoes.

Lillian Dawson (New Acts) in the deuce with a pop song routine was another mild entry, while the "Carnival of Venice" flash act, featuring Mme. Donatello, is dull most of the way. The Madame's toe work and clever tambourine solo alone are worthy of note. A film showing gondolas speeding on Venetian canals during some Italian festivity, flashed on a scrim during the act, shows signs of hard usage and is of no value to the act and should be shelved.

Biz at the first show Saturday off with less than three quarters capacity downstairs.

PALACE, CHICAGO

Chicago, Jan. 24.

After months of consistently good variety bills, the Palace forgets itself and slides back. House has had a struggle building its patronage. This week, in spite of the presence of a couple of names, isn't going to make additional friends for the theatre. It's strictly up to the picture, "Royal Bed" (Radio), to send 'em away happy.

Opening were the Kanazawa troupe, risley workers. Boys went through the motions with no pep and pulling their stunts unconvincingly. Even the comedy bits, which have become standard in acts of this sort, missed. Risley routine much like the other troupes deliver with not an outstanding performance. Only the people who applaud from habit gave 'em a chance for a bow.

Helen Yorke and Virginia Johnson pulled the audience out of a bad slump with their tunes. Plenty of class and hit 'em solidly with

(Continued on page 55)

PARAMOUNT

New York, Jan. 23.

Another Harry Gourfain production, third in this producer's new series, divides interest with a half hour of Ted Lewis working before the stage band, the two sections using up close to an hour, with consequent spots that stretched out.

Short feature, "The Gang Buster" (Par), permits this arrangement which works out as unusual. A short film and no other screen items except the newsreel and an hour of show seems, on the surface, to point to flirting with the specialty entertainment type but the chain may be merely experimenting.

Whatever the merit of so long a presentation as a regular policy, this one doesn't work out any too well despite some tricky handling to simulate speed, such as working girl ensemble numbers into specialty interludes so that they dovetailed one into the other. Frank Gaby by way of example does two specialties, one of them running close to 10 minutes and the other beyond 12. That's a lot of time in a fast stage show for a solo comic, even if he does work in quick shifts of comedy and a variety of stunts.

Value of doubling up on another single man in Ted Lewis in the same show is also open to debate since it throws the femme interest in the shadow. The Lewis episode ran an even half hour of varied and sprightly bits, including a dance specialty by the personable Eleanor Brooks, Lewis' solid knack of selling songs and a great bit of musical salesmanship by the musicians. Whooping finish with Lewis leading for the minstrel parade number and a finale in "Heading for Better Times," topical and a spirited orchestral number. Chester Hale girls figure in one number before the Lewis turn, led for one moderately bright routine by a dark whisp of a girl with the manner and appearance of Armida.

Item that stood out in addition to Lewis, himself, was the astonishing dance bits of the Stanley Bros., who also made three appearances. Open with an impressionist idea on the collegiate illustration scheme, boys dressed in delirious costumes and doing their grotesque acro-stepping. Pat Stanley was on for a solo bit, a dancing "drunk," and probably the applause hit of the evening. Pair also crashed the finale with fast, spectacular tumbling feats in front of the line. Spectacle, by the way, is off the spangles for the third time in as many weeks. Maybe they've given up the gew-gaws for good.

Unit is not in an especially good spot to test out the plan of strong comedy values since the film feature is a fast comedy subject and the presentation misses the contrast that would follow from a more serious screen feature.

One detail of rather questionable value was the arrangement of having the lead-up to the finale the straight singing specialty of Llora Hoffman, doing three numbers all novel in handling, such as an arrangement of "Chloe" in the operatic aria manner, but all strictly concert with the line of girls breaking in at the end for the climax ensemble. Straight singing woman as the finale of a presentation heavy on laugh material doesn't recommend itself.

Nothing especially outstanding in the Chester Hale girl—16 of them—numbers. Great deal of parade for a simple web number revival of the old "Spider and Fly" arrangement, rather dull in execution. Stage settings were of the simplest kind, with drape backgrounds for most of the turns and a pretty Mediterranean marine view for the finale, band packed close upstage, right under a canopied house front. The Lewis set was all drapes and neat.

Rush.

WARNER, SAN PEDRO

(New)

San Pedro, Cal., Jan. 20.

In adding the 16th house to the Warner coast string with opening of the San Pedro first run, WB went for all the angles, missing nothing. The favorite stunt of M. A. Silver, coast operator, in making a two-reel picture of local organizations, clubs, police, fire departments, etc., was tried again and with very obvious effect.

With around 600 free admissions the house did $1,338 on the first day, packing 'em in for both shows, and with that draw partly but importantly through that two-reeler which got almost everyone in town before the camera. WB is considering using a similar exploitation idea in other towns on opening new houses, including the east.

The two-reeler stays on the bill up to and including Sunday.

Warners have given this harbor district, considering it does not have class patronage but mostly shipping folk, a gem of a house, beautifully appointed and furnished, plus a fully equipped stage in case—. Cost $250,000 to build, is modestly modernistic in architecture and seats 1,600. There are 800 seats on the lower floor and 334 loges divided between upstairs and down.

Location, not far from Fox's first run, Cabrilla, is on 6th Street near the main stem, one of the best spots in town.

Though F-WC immediately dropped to 25c admission at its first run, the Warner scale will be 25c mats, 50c and 60c evenings and 10c children at all times. Drawing population 35,000.

Fox has a second run, Strand, which has a 25c scale. Other opposition, unimportant, is furnished by the Globe and Barton, indies.

For product in face of the F-WC sew-up of many major porgrams in its towns. Silver has the WB, FN, Radio and some UA pictures, more than enough to pull through year on required 104 attractions for twice-weekly changes (Wednesday and Sunday).

For the inaugural program, Frank Fay, as m. c. and doing a brief act with Charles Judels, introduced various stars, including Barbara Stanwyck, Laura La Plante, Lawrence Gray, Janet Ford, Mae Madison, Evelyn Knapp, Nina Quartero, Joan Blondell, Robert Allen and others. In addition Jack Warner, Warner, Jr., B. Warner (father of the brothers), Moe Silver and local shots appeared.

Show included "Goin' Wild" (FN), Looney Tunes cartoon, Mr. and Mrs. Jack Norworth in Vita short and U Talking Reporter, plus the local reel called "San Pedro." Latter will be donated to the city after Sunday.

As another local good-will idea for WB, Silver has erected a flagpole on top of the theatre in honor of the first San Pedroite who fell in the world war, and has mounted a bronze tablet at the front of house also dedicated to the local hero.

It may not be class operation to try this local gesture, but off Broadway, the Loop and Hollywood's main stem it's smart box office stuff.

Char.

MICHIGAN

Detroit, Jan. 24.

Plenty of entertainment but nothing on the stage to draw them. Picture is "Illicit" (WB) and stage show will get lip ballyhoo.

Aaronson's Commanders, although seen here in a few shorts, are comparatively little known locally but make the audience like it.

Overture of "Baby's Birthday Party" is built into a production with Charlie Crafts singing from the pit and the Haig family of four kids and the Griffen ballet of 10 girls entertaining from the stage. Last part of the show, or the band, is all male.

Pit band opens with a snappy number. Travelers pulled to reveal a drop used several months ago at the Fisher which called for favorable comment. Drop has baby painted asleep in her high-chair with the platform of the chair used for part of the routine. Very novel and allows for two dancing floors.

Aaronson follows the newsreel and six minutes of Gutow at the organ. Doing 33 minutes of fast entertainment with plenty of laughs the band will sell itself but needs the big plug to get the fans in as unknown around here. Business fair.

Lee.

PENN

Pittsburgh, Jan. 23.

Ted Claire now rounding out second month of engagement here as resident m. c. and jack-in-the-box performer shows signs of catching on. Claire is a dependable entertainer, steady worker and appears to be getting a following, which is something.

Penn is, has been and probably always will be an m. c. house. It was here that Teddy Joyce developed from an unknown into a sensation and also where Wesley Eddy had the mob ga-ga for several months. Claire is the third with the house, having gone along with Loew's for several months on shifting m. c. policy which failed to work out, and his Pittsburgh booking was natural result of receptions here on two previous visits, for next to Joyce and Eddy, he clicked best.

Claire has been kept pretty well in the background until last two weeks, which wasn't so good, but he's stepping out now, shooting the works and they seem to like it. This week, he's doing a number with the band, ending up in a song and eccentric dance, dishes out imitations, one of a singing hop-head and another the sure-fire Jolson, and also gets himself roughed up in the comedy acrobatic turn of Walter "Dare" Wahl and company.

Current Loew unit, "Odds and Ends," is okay, with Jules Bledsoe getting top billing. Negro baritone has always been a fav here and he's added "Eli Eli" to his list now, and the novelty of a tanskin warbling the famous Yiddish song is enough to get him over alone. Wahl's nut stuff with his partner and also a bit with a midget okay. Jimmy Ray's shivery-limbed dancing and a clever chorus number led by Ivan Triesault make for nice entertainment in all.

David Pesetzki is making his farewell appearance as symphony conductor, wild-haired maestro leaving here after nine months for new post in East. Dick Leibert at organ more popular now than he was in his hey-day around here, topping his community singing stunt off this week with a flock of classics for good effect. Picture, "New Moon," and Hearst Metrotone newsreel. Big opening show good.

Cohen.

GRAUMAN'S CHINESE

Hollywood, Jan. 23.

The Chinese in a revival of its past atmospheric prologs is spreading itself colorfully for the "Trader Horn" world's premiere, with "Rhapsodie in Black" as the Fanchon & Marco presentation staged by LeRoy Prinz. While atmospherically intended to be African in motif, in keeping with the Congo locale of the film, it's more a throwback from Harlem and the black-and-tans. Regardless, salable stage stuff.

Everything is colorfully blended, breaking up the black man's jungle chants with a hot line of 20 dig-diga-doers doing that thing with rumba variations.

The Norman Thomas sextet is the kingpin of the presentation, which is embellished by the Etude Ethiopian chorus of 30 voices; Edith Spencer, soubret; Laura Smith, George Green, James Johnson and Freddie Crump, the eccentric drumming specialist with the Thomas sextet.

Intended to suggest the African evolution of rhythm and melodies, it's oke popular entertainment despite the high-sounding purpose of it all. That torrid cooching line of hi-yallers, all nicely featured chorines; the vocal flash of the Etude Ethiopian chorus, plus the eccentric comedy of the Thomas sextet, makes it a commercially sound stage flash.

Freddie Crump is one of those belly-sliding, cymbal-clashing traps experts who works a la Jack Powell. The Thomas sextet, of which he is the featured member, otherwise comprises Thomas at the ivories; a nifty "snake-hips" hoofing team, and a trumpet soloist.

Miss Spencer, well known around the Harlem nite clubs and doubling from the Apex, a local black-and-tan, does her vocal stuff satisfactorily. Laura Smith and Jimmie Johnson click with an eccentric s. and d. opportunity, and George Green doing buck and wings on roller-skates is another acceptable stop-gap.

The prime idea of rhythmic flash and color is well gotten across with LeRoy Prinz's staging counting effectively along those lines.

Overture was equally in keeping with the "Trader Horn" motif. Georgie Stoll, directing a corking "Ebony and Blue" symphony of his own arrangement, got in all the atmospheric weirdness of jungle and tribal fetich. Usual newsreels wound up the preliminaries to the rather long feature, which the atmospheric African forepart tended to make seem even longer.

The Chinese should do some trade with this show.

Abel.

ORIENTAL, CHICAGO

Chicago, Jan. 23.

First show Friday proved what real talent can produce in spite of seemingly terrific handicaps. Presentation was running minutes too long, the m. c. was new to his spot, the guest and star attraction had never been on a stage before; yet they all came through.

Everything to make an excellent stage show is there and the second show, after careful editing and rewrites, should be a wow. If the picture, "Gang Buster" (Par), can stand up, this house should show plenty profit this week.

Grant Withers, Warner player, was the headline name, and although it's understood it was his first crack at in-the-flesh trouping, he read his lines nicely and sold himself to this audience. His material was weak and followed closely the routine of the other screen boys who come to the stage without any motion of an act but this mob met him more than half way and sent him home happy.

Dusty Rhoades, who has been scampering around the midwest, in and out of bands, and having lately acquired somewhat of a rep as a general all-round entertainer, makes his bow as presentation m. c. Rhoades didn't know how to handle this flapper mob, and let 'em tie up the show at frequent inervals but he crawled through and got away with the job besides directing the show and the band. He tossed off a couple of vocal passages and played straight for Withers. Audience was waiting for the Rhoades comedy bits and they were disappointed when he stuck to his m. c. role.

Four dead-shot entertainers on the bill.

Lassitter Bros. led off with a hoke comedy routine of hoofing and knock-about acrobatics. Boys look fine and have the nonchalance that seems the angle at the moment. Evelyn Wilson comes back to four-a-day with her husky voice and after warbling a couple of regular pop selections, contributed her real specialty, the song of the plastered gent. In a show that ran strictly to males, she stood out like a six-footer in an Austin.

Wilbur Hall, who will always be known as "formerly with Paul Whiteman," gave the show its final fillup with his hoke instrumentalizing. The Lambert girls were pushed somewhat into the background, but their two appearances were enough to deliver some fine line work.

Will Harris staged this show, called "Cheer Up." A new and excellent idea has the organlog of Henri Keates merging right into the stage show, giving a unity of entertainment that caused comment.

After directing the orchestra another local name, Art Kahn, got on the elevated piano with its annoying lights over the keys and proceeded to work discord into harmony for this audience.

"Big Splash" (Par), swimming and comedy short, featuring Johnny Weismuller, some Par news clips and too many trailers more than completed the layout.

ROXY

New York, Jan. 23.

Current program's only laugh is in the Fox newsreel showing a clip of kiddies high diving in Miami. That's for 139 minutes of customers' time to make the current Roxy offerings extraordinary in theatre annals.

"Resurrection" (U) feature sombre and tearful. Stage piece, principally an Oriental fantasy, runs 32 minutes in six scenes, based on the Rimsky-Korsakoff classic, "Scherehezade." A brilliant aura of color, settings and costumes. All kinds of dancing with the entire Roxy stage staff in to make a pretentious bit but it's a revival. Spotted similarly here in 1929.

It's the Roxy tradition to deal out art colorfully but sternly and there is no detour currently. It's a magic creation for a picture house even as a revival.

The pit number preceding the newsreel that cut in before the main piece is "1812 Overture." Erno Rapee directed when caught. Latter is more interesting as a conductor than when formerly at the house. Hollywood seems to have graced him with dramatic technique. He leads the 125 musicians with a striking manner suggesting absolute control.

One minute of an organ as the pit band rises opens the stage end.

Shan.

Egyptian, Hollywood

Hollywood, Jan. 22.

Inauguration of a new stage band policy at both the Boulevard, Los Angeles, and Grauman's Egyptian in Hollywood, with the same stage band, Jules Buffano's, plus three specialty acts, doubling between both houses via a special bus, augurs well for a resuscitation of boxoffice at the two stands. Both have been slipping badly of late, the "flesh" pulmotor becoming necessary for this attack of box-officitis.

The stage band, plus the three Fanchon & Marco acts (probably stop-gaps for the acts) doesn't stand the houses much when split up between both stand and is great value at 50c. and 65c. here. Estimated show cost, including band, is $1,500 a week, bicycled between both houses.

Only two shows nightly at each house (four shows a night between both) with no matinees during the week excepting on Saturdays and Sundays, when there's a single frolic. That means four shows a night during the week and six in all per day over the week-end.

The Egyptian, which has been fluctuating between $7,000 and as low as $3,000, with $4,000 the recent average, has been in need of something like this for months. The Jules Buffano orchestra of 16 is used as a framework, with the three specialties alternating.

Stage portion runs 27 minutes, including everything. The band vamps with "Thanks for the Buggy Ride," a Buffalo composition, into "Caprice Viennois" for the overture arrangement. That's a slow starter. It picks up thereafter but needed an introductory "sock." Eddie Gamble in eccentric tramp get-up, with juggling act, opened. Not sensational but short and sufficient. Mickey and Ward Graham, mixed s. and d. team, got most on their acrobatic hoofing. Also have a little comedy. A cheap act, unseasoned, but they are bound to add to themselves with time.

"Peanut Vendor" is the local "Dardanella," and Buffano's announcement of the title got a salvo. A hokum peanut seller through the audience pleased the kids.

Three Jacks and a Queen, one of those foursome adagio combos with all the standard formations, plus one or two wrinkles of their own, scored. A pop medley finaled, topped off by Buffano's pianolog of "Little White Lies" in "blue" style. In the pop medley a mannikin idea employing a colored effigy for the accentuations in "St. Louis Blues," will get around quickly. It may be something from the east but if not it's bound to spread, especially for torrid numbers where flapping ears, exaggerated eye-rolling and facial dilations are apropos.

The Buffano band is tip-top musically. It also includes the standard vocal trio, so popular hereabouts. Buffano should bolster the gate considerably in short order.

"Reducing" (Metro) was the feature of the inaugural week of this new policy.

Abel.

PARADISE, N. Y.

New York, Jan. 24.

They were doing business 'way up here in the Bronx. 'Twas the picture, "The Right to Love," and Saturday night. Loew deluxer was enjoying some typical downtown film house turnover and holding them out in the lobby into the last stage show. Around the corner the RKO Fordham, vaudfilmer, was doing as well with its smaller capacity.

Benny Gus Edwards Anatole Friedland Davis heads the current stage unit, breaking in here because of a second week holdover of another at the regular Loew unit opening stand, the Capitol, downtown. It bears Davis' name for billing and is the song writing m.c.'s vaude turn embellished to fill picture house proportions. Stretched to an hour it more than filled the customary running time.

Presentment primarily has an abundance of youth. All or most of the members, excepting the head man, might be in their 'teens. Two were described as only 16. Probably as important, they are generally and in a couple of cases extraordinarily talented. When they are on and working the unit has excellent tempo. In between there is a loss of pace and power. In between it's always Davis, ad libbing around the introductions and about the kids. In a theatre as large as the Paradise ad libbing through anything but a loud speaker is doing pantomime, unless the audience can lip read. Even those who heard it failed to laugh at most of Benny's side talk.

Since Davis is the chief offender in his own unit, tightening up for quicker gait after this break-in rests with him. In the talent line the show has everything necessary to make speed its keynote, but the gab is in the way. A few other changes that seem necessary are mostly in the dressing line and easily rectified for the rest of the route.

At the start Davis announces he has discovered such stars as Helen Morgan, Helen Kane, Nick Lucas, and Ruby Keeler. The latter, of course, he said, is Mrs. Al Jolson, with the Jolson mention giving the list a real headliner among the m.c.'s souvenirs and leaving the customers to take it or forget it. Davis then contributed a song as a starter. That made it nicer for the kids, 'cause there's nothing that can't follow Benny's singing.

A boy called Little Duke, 16, from Providence, R. I., had the stage first for eccentric taps. He returned later in hard shoes for a more strenuous routine of military buck, and again in the finale for some "overs." The boy's terp execution was faultless until the finale bit. He should stick to his best style. Ryan Trio, two boys and a girl in harmony, were early and correctly spotted. Their warm and close singing is pleasant on the ear. Girl, with a "cute" voice, has a vocal solo chance while seated at a miniature piano, as the turn's second number, and that brought them back for a third.

Marguerite and Leroy, mixed couple, were on and off in a jiffy. Their fast collegiate hop secured the best response up to then and Davis got them off by promising they'd return. For reappearance they slowed down but did as well in a different way with a ballroom waltz.

A girl named Doris and a boy called Phil were ensuing singles. Doris could stand some better dressing and might find the going easier with a change in opening song. She is small, pretty and piquant, quite a contrast to the lyrics of her starting number. Any other ballad rather than this creepy torch would be more suitable. There is a sock in the way Doris changes suddenly to a fast comedy number and then to a bit of dancing. She may get somewhere and this sort of work won't hurt.

Phil, said Davis, is the world's fastest dancer, and if not, he added, sue me. Phil might be the fastest without being the bestest, for he skims over the steps so fast nobody has time to analyze their true value. Phil's hoofing is stunt dancing. He's just a lad and that also helps.

Vilma and Buddy Ebsen and Jackie Heller, following specialty contribs, are the holdover from Davis' vaude turn and the strongest members of this unit. They grabbed the two show-stops. Though it's necessary to get a close view of the Ebsen boy's facial and hand accompaniment, enough of it was seen or sensed all over this auditorium. The tiny Heller boy has crossed his left handed uke with a guitar, but scores as usual. It was noticeable that he has, probably unconsciously, changed his singing style under the influence of Davis, which isn't a particularly favorable change.

From Heller on it was Davis and Mrs. Davis (Dorothy Gompert). Latter's presence is announced as accidental, here as formerly in vaudeville, and that helps her to follow a lot of strong kid talent. Only her black trunks, revealed during a dance, might steer the leads on the impromptu bit carefully rehearsed.

Davis was under the round-up finale with more singing [illegible] medley of Davis compositions [illegible]

16, but they sound like all the pop hits ever written.

House band was on the stage to the rear of the action here. The one set suggests a night club, with the cast seated at tables and baiting the audience into applauding. Four or five atmospheric young ladies at the tables are just chair warmers.

Bige.

PARAMOUNT, L. A.

Los Angeles, Jan. 22.

Paramount went Roxy this week with an overtural production taking in the two side archives in the house and the stage, individually and then collectively. Presentation, while not as elaborate as any of the Roxy things, was well done and met with appreciable audience response. If the Paramount can and will continue to build up its regular stage units in this manner, the b.o. problem will be solved somewhat. The picture break is not unfavorable.

Current showing of "The Blue Angel" (Par) got away to a good start opening night (Thursday), when an SRO sign was hung on the main floor all evening and the upper tiers were taking care of themselves. On top of the Jannings name in the picture Paramount's blasting on Marlene Dietrich showed results.

Added to the stage show is the Biltmore Trio from Earl Burtnett's band, with the harmony boys acting as a forerunner for the band coming in next week. With a pretty good radio rep locally, the trio is spotted twice here—once from a side balcony in the overture presentation and again on the stage. Boys do their stuff via a hooked-up strictly inside mike which permits audible distribution and reception of their voices. All three are neat and youthful looking, with a good slant on the quiet style of crooning.

"Jewels," a Boris Petroff production, is fast moving and colorful. Title idea is carried through all the way, from a jeweled case opening with the Foster girls and a specialty acro dance by Lillian Shade, to an imposing finale with the Roma Bros. Latter work under coats of copper paint and with extreme dexterity in the acrobatic routines. Always dependable.

Ross and Edwards are the featured comics and spread their stuff all over the layout. After an introductory appearance the boys come back at the foot of the show for good laugh results, although some of the gags could be rejuvenated. Another to help things along is Jerry Coe, diminutive but fast stepping lad, who can tickle an accordion besides. Coe has a sure-fire eccentric routine. Foster femme lineup looks and performs neatly and precisely. Its best is an ensemble kick-control number, to which Olga Morselli contributes a violin solo and conducts the band. Olga is also on earlier in a duo with Elizabeth Hughes' harp.

Orchestral stuff, handled by Oscar Baum, house director, speaks well for his musical ability. Selecting a group of classic and semi-classic melodies, Baum and Jack Partington weaved in some effective scenes, such as a piano duet on stage from Con Maffie and Henry Monet.

Maffie doubled back on the organ console in his weekly offering, with an attempt to encourage audience warbling. Not much response, but Maffie, new here, tries hard. *Span.*

PARAMOUNT

("Espanola"—Unit)

Seattle, Jan. 22.

Couple of weeks ago Fox-West Coast took this house over and with the new policy of Fanchon-Marco units, big pictures are in for a week plus gal ushers with smiles instead of the military formality.

Hermie King, brought back as m.c., is making the natives sit up and talk. As a matter of fact, it's quite homely around the big show shop. Jim Clemmer greets the customers and in the lobby there is a chuminess about the coffee serving with Helene Moore in charge.

"Espanola" unit, without doubt, is one of the best bets F. & M. have turned out. Harry Vernon, with a good voice and steps, keeps the show moving snappily. Lots of pretty Spanish gals and how they dance! Colorful settings and costumes. All new and can't help but make a good imprint. Staged by LeRoy Prinz.

Knife-throwing act fits into the layout, which also includes some shooting. There are Mexico, Nicaragua, Havana and Spain sequences. The cape dance and bull fight, with a girl in red as the cape, another plays the bull, and the toreador a male dancer, is big all the way. Idea is out of a Los Angeles revue.

King and band in overture register; then some screen shots, making a short break in the routine before the stage show. This is a new plan here. *Trepp.*

EMBASSY

(Newsreel)

New York, Jan. 26.

Current newsreel bill consisting of 28 clips, 12 contributed by Hearst Metrotone and 16 by Fox Movietone, unreeled in 45 minutes.

For its headline attraction is George Wickersham's three-minute resume of the 85,000-word report of the Law Enforcement Commission, which he headed, submitted to President Hoover. Summarizing the commission's recommendations in regard to the prohibition amendment, Mr. Wickersham, unlike most of the agitators for strict observance of the liquor laws, was given respectful attention by the audience here, usually quick to hand the razz to the regular crowd of Anti-Saloon Leaguers.

More news shots on this program than usual, library and plug clips being held down to a minimum. Events of the past two weeks have been carefully edited.

William Green, president of the American Federation of Labor, tells why his organization favors "wholesome beer." Under the heading of liquor is a scene in a German dance hall in Berlin. Possibly library material but an okay windup for a booze discussion on the screen.

Scenes at Niagara Falls before and after the rock slide; also the ceremonies during which Colonel Lindbergh received his Legion of Honor decoration from Ambassador Claudel of France.

Under sports, nine clips, these consisting of the national ski jumping championships at Cary, Ill.; Ed Dudley winning the Los Angeles open golf championships; a baseball game in Yosemite Park, the players wearing snowshoes; opening of the racing season at Miami; sail skating on Lake Hopatcong; University of Washington's oarsmen out for early spring training on a Seattle lake; the Rawls family of youthful divers and swimmers doing their stuff at Miami Beach; female tennis star from Japan in action and H. E. Mann, Southern farmer whose specialty is carrying an 800-pound bull on his shoulders.

Rita Gould, Los Angeles radio favorite, interviewed by a reporter tells how to be happy though married and gets muggingly dramatic about "it" and the single standard of morals in typical Hollywood style. Obviously a coast radio station plug. The latest style in evening wraps from Paris, and new styles in hair dressing as dictated by Parisian specialists also in, among others.

PALACE, CHICAGO

(Continued from page 53)

that travesty on nite club dames warbling operatics. A pleasure.

Chic Sale was a bad disappointment. He had his audience with him from the start; they were ready to pop their buttons but Sale didn't come through. He had a lot of material but meaningless. For the closer he had to rely on references to his out-house epic to grab a giggle and then the laughs were from memory only.

From then on the bill went deeper into burleycue with Frank Conville depending solely on the borderline blue bits to get across. Conville relies for his clincher on that "Ten Cents a Dance" gag. Laugh due when he hands the dancing hostess a long roll of tickets when she goes into the hot-cha wiggle. Maybe this audience had already seen the bit.

Conville also worked in the closing dance flash. "Carry On," featuring Irving Grad and Tom Rafferty, hoofers; Doris Lenihan and the Michael girls. Pretty poor. The set looked like somebody stayed up one night making it.

58TH STREET

Noticeably increased matinee biz here, especially the open Saturday afternoon shows. For a long time just a handful gathered. Last Saturday the downstairs was more than two-thirds full with late stragglers filling up the rear empties.

One thing is certain, the 58th St. has been getting a better break on pictures. "The Criminal Code" (Col) is current.

Opening the vaude were Chappelle and Carlton. This act has been around for years but are taking a lesson from the leaf of vaude progress in that speed and a few tricks are worth far more than a series of plain circusy routines. This mixed team has discarded the former ring feature and in its place is using the lifts by the man as he lies on the stage, holding the woman aloft by her feet.

No. 2 held "Four Flash Devils," hoofers, who recently appeared in a Broadway colored musical and have been seen around the Harlem night clubs. Only three appeared at the performance caught. What the trio offered, especially on hoofing, was entertaining, with speed. On the song end they give unmistakable proof that they are hoofers. Once into the stepping the proof is positive.

Walter Walters and Co., including a woman later referred to by Walters as "Mrs. Walters," offered a pleasing ventriloquial act. Walters has discarded his tropical background for a wild west shack with his dressing to accentuate the locale. The boy and little girl dummy are retained and worked along the usual "grabbing" lines.

Jim McWilliams walked on to not much of a hand. Strange as Jim's been getting more attention of late via his broadcasting on the R-K-O hour. Though off slowly he kept up his monkeyshines at the piano until he had them laughing. McWilliams found his spellbinder travesty about as productive of returns it has ever been and had them sewed up at the finish.

Closing and adding color and diversity was the Honorable Mr. Wu and his "Collegians." This Chinese turn packs considerable entertainment and is in far better shape than when first presented around here.

Mark.

LOEW'S STATE, L. A.

Los Angeles, Jan. 22.

Vaude in a slightly different dressing but plugged and exploited as vaude is tried over the F. & M. route in "Headliners" Idea, second experiment with a unit sans girl ensembles and usual presentation trimmings.

It's good entertainment that ought to get favorable reports all along the line. Business here fairly good Thursday night, with "Passion Flower" (Metro) on the screen.

"Headliners" Idea is more or less in the nature of a stage band policy with acts in front, as has been tried in various vaude and pictures houses from time to time, often with considerable success.

Mel Klee, standard blackface comedy act of years standing, does his own routine next to closing and doubles as m. c., slipping in gags as dressing. Works with ease and not only sells himself well but builds up the rest of the show nicely.

Klee went over strong in his allotted spot, but the Yacopi Troupe of nine, closing, copped applause honors with several new sensational tricks to top the triple somersault to a chair they developed a few years back. Two outstanders are the girl from springboard to shoulders three high and the catapult of two men to shoulders of understander who in that feat must bear sudden shock of an approximate weight of 300 pounds.

In addition to the regular unit line-up, State has Eddie Bush Trio on holdover. Paramount is also holding over Biltmore Trio. The Bush act is done in precisely the same manner as the other, using microphone on stage with amplification of low harmony voices. Over nicely, with encore provoked.

Opener on the show Wells, Winthrop and Stanley, dance trio. This is only a fair act until the comedy dope routine later on, with trio playing straight for some Klee gagging, and act topping in a novelty hoofing number.

A sister team, the Gays, is on second in a collection of special harmony offerings ably presented. Girls have ingratiating personalities and nice selling ability.

Stage band of 14 pieces is led by Bert Hallowell and oke. Background for entire show a futuristic drop, apparently belongs to the house.

Rounding out, an "Our Gang" two-reeler (Roach) and mixture of Fox and Heart newsreels. *Char.*

LINCOLN SQ.

Four comedy acts in a row with a dance flash as the closer. For the Lincoln Sq., where comedy reigns supreme and the lower the better, it was a natural layout.

Monroe and Grant, comedy trampoline team, started. Boys come out with a prop car which is later used as their trampoline. Both are experts on the springy canvas and their work got results. Powers and Wallace deuced without doing so well Monday night. Crossfire is ragged and without punch and they must strive for laughs. The boy does a bosom gazing bit by having the girl repeatedly remove a telegram from her collar and replace it. Not so funny.

Eddie Carr and Co., with Eddie a fine straight, yanked plenty laughs from the audience besides himself. Carr is the city slicker out to fleece the hick sheriff. A steady laugh here.

Foy, Foy and Foy, formerly billed as the Three Foys, were fourth. Mary, Madelyn and Irving, they are children of the late Eddie Foy, and their opening song identifies them. Act is real low hoke. Genuine old-fashioned slapstick. Comedy songs and patter make up the turn, plus a couple of body scrambles. Mary, the smallest girl, is most impressive as a comedienne and shapes up as a possible comer along those lines.

Closer was Swan and Lewis, boy hoofers with seven femmes supporting. Girls don't mean much to the turn. Five have bad numbers. Two specialty girls have the same trouble. Swan and Lewis are outstanding, featuring tap and eccentric hoofing of the flashy sort and using a dancing mat for sound effect.

Par's "Passion Flower," feature. Hearst news.

Miami; Missing Plenty

(Continued from page 1)

apartments are concerned. Apartments that brought $2,000 to $2,500 last season, are offered at $500 with no bidders.

Night clubs are hard hit, especially the class joints. With the closing of the gambling on the beach, these spots are left with expensive shows and bands signed for eight weeks or more, with practically no take. Some are doing a little sneaking but with the big nut, they can't figure to keep out of the red.

Embassy in Miami proper is the only class place where the game rooms are open, but it is getting little play, except Saturdays. They have probably the least expensive show. If the beach remains closed, it will probably make a little money.

Eddie Cantor packed 'em in opening night at the Floridian, playing to over 800, with a $4 cover and $4 dinner. He has been drawing capacity every night since, but only stays two weeks. Joe Lewis at the Roman Pools Club has been a good draw and has kept the room well filled, but with no cover and dinner at $2.50 they cannot figure to break even.

Money for Track

The race track seems to be getting all the money. Opening day saw about 12,000 in attendance with $180,000 in the mutuels for six races. Since, the attendance has averaged 7,000 daily and with seven races the handle has been better than opening day. Only squawks heard out there from the bookies who were cut out of the gravy when the certificate system was forced in.

Plenty of paper around for everything, especially the various dog tracks and jai alai games, where the mutuel system of betting is also in vogue. The idea being to get them out and the chumps will bet.

Cold and rainy for the past month. A break in the weather may come to brighten the situation, but it looks like some of the boys will have to walk home.

Useless Sucker List

(Continued from page 1)

the issuing company itself—for the sale of stock in picture, legitimate and other show business concerns. It is not now unusual for a month to pass without a single license of this character being issued. At present licenses rarely given in any one month to dealers in more than two or three issues of theatrical securities.

For some time talking picture concerns led in the number of those whose stock was being floated, but now these seldom appear on the monthly bulletin.

A similar decline is noted in the number of theatrical corporations, principally those dealing in pictures, to listing of whose securities on the New York Stock and Curb Exchanges was accompanied by notices filed with Secretary of State under provisions of General Business Law. Not a single one of these issues, for instance, appeared on the sheets of the most recent bulletin.

New York, of course, was, and is, the center for the financing of theatrical projects.

HIPPODROME

Without Primo Carnera (New Acts) the current bill here would be one of the weakest in a long time. With him it is strong enough to get by at the box office and make the customers feel they have had their money's worth. Carnera is undoubtedly the biggest draw here in some time and packed every seat Saturday afternoon. On sixth, he displayed his physique and indulged in some shadowboxing inside a ring on the stage. Due to trouble somewhere his partners didn't show, although they were back stage.

Gangler's Circus opened with a score of mediocre tricks by a variety of animals. Several of the dogs seemed timid, but performed their tricks satisfactorily. Entertaining for children.

Charles Withers' "Opry" bolstered the bill in the fourth spot and was followed by Bert Walton, who stalled through twelve minutes in order to be on hand for repartee with Carnera. Walton had Joe Sherman, plugger for Shapiro-Bernstein, sing two tunes from a box, as part of his act.

Three Rhythm Girls (New Acts) deuced with tap dancing. Closing the bill, K. T. Kuma presented a series of illusions that have been seen before and weren't particularly mystifying. Anthony and Howland went strong in the third frame, due largely to the big percentage of Italians in the house, who appreciated the dialect comedian and his straight partner. Raynor Lehr, next to shut, didn't rate his position. The act scored because of a mixed colored team that does specialties.

86th ST.

Four-act bill this first half running 52 minutes. Columbia's "Criminal Code," feature, longer than the usual, used about 90 minutes. House pretty solid for the Saturday matinee.

Bill heavy on comedy, three out of four in that class, but the neighborhoods don't ever squawk at comedy turns. The bill therefore was a cinch to get by.

George Tapps and Dance Mannequins, flash act, opened, Marion Lane now taking the place formerly held by Frances Hart. Girl is an oke danseuse of the class variety but none too strong. Tapps is a fast and corking hoofer, quite versatile in leg routines. Six pony chorus girls supply the color.

William and Elsa Newell (New Acts) deuced with comedy. They had no trouble drawing laughs.

Francis X. Bushman, Jr., followed with his comedy "Double-Double" turn. Bushman employs the picture "double" idea. William Langan is the double who is given all the dirty work. A capable assist and means much to Bushman in this act. Renee Danti is the femme support. With Bushman's rep and legit comedy bits, act drew a big hand.

Joe and Pete Michon, the ace turn, still taking plenty hard knocks in sliding all over the springboard contraption. Every knock was a laugh to those out front. Boys wound up panting, as usual.

81ST ST.

Vaude show at this uptown house the first half holds only four acts, due to long picture, but gives the patrons a little of everything from a dance flash, through a novelty musical idea, into the wildest kind of hoke and ends with two neighborhood favs singing songs.

Eddie Healy and Allan Cross have just about got the harmony field to themselves now. Although Healy seemed out of voice, the boys mopped up with pops and specials, finishing with their old golf bit to song.

Marcellus Dancers use an Indian idea for their opening and flash a beautiful scene for background. This act has speed, class and talent. One girl who does tumbling like the Arabs, rates special mention. Whole cast works like demons and gets fine results. Yorke and Marks (New Acts) tore on and off. Hoked 'em silly and scrammed to a weak finish as so many present day comedy acts do.

To the house electrician goes the credit for laying a wet blanket on the offering of Gregory and Raymond. Right in the middle of the boys' novelty musical routine, he forgot to hook up the juice for their vacuum cleaner bit, thereby creating a long wait which let them down to an undeserved flat finish. Before this happened they were going strong with their musical rubber bits, banjo, saw and violin, combined with some neat stepping.

Business was good. Picture, "Criminal Code" (Col).

R-K-O, L. A.

Los Angeles, Jan. 22.

Three McCann Sisters, Les Gellis, Gloria Foy with Critcherson and David, and Lang and Haley make up the intact unit this week. At $3,000 it's a fish fry. Vaude's precarious stand out here can't afford intervals like this.

Three McCanns open with a routine of wha-da-da singing and some tapping thrown in. In one number the girls show a nice brand of vocal harmony but not enough to make an act out of it. Dancing is mediocre.

Les Gellis followed with acrobatic dancing and risley work. One of the boys kidded about the cold audience but couldn't get a titter. Closed with a fast bit of risley tumbling which failed to make an impression.

Gloria Foy with Critcherson and David next-to-shut. Were it not for Miss Foy's dancing this act would be a washout. The half-dozen impressions of picture stars are meaningless. No effort is made to get anywhere near the personality of the star impersonated.

Lang and Healy closed and afforded what amusement there was to the bill, with hoke chatter. Some blue gags were out of place. Lang's whistling for the finis gave the act two bows, record for the evening.

Hiram Brown, here on a visit, caught the supper show.

Business away off, with "Royal Bed" (Radio) as the feature and Pathe News thrown in. *Call.*

Variety Bills

NEXT WEEK (JANUARY 31)
THIS WEEK (JANUARY 24)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Palace (31)
Helen Morgan
Phil Baker
Harry Hershfield
(Others to fill)
(24)
Large & Morgner
Gracella & Theod'e
Cardini
Herb Williams
Bill Robinson
Aileen Stanley
Davis & Larue
Leon & Dawn
H Foster Welch
Watts & Day
T Baikoff Co
2nd half (4-6)
Czita & Anis
Werner & Norton
Al Norman & Rio
Ames & McDonald
Bert Walton
Noble Sissle Bd
2nd half (28-30)

EDDIE STANLEY
"Justa Jester"
DIR.: LEDDY & SMITH

Phil Baker
Chester
1st half (31-3)
Irene Vermillion
Leatrice Joy
Yorke & Marks
2nd half (4-6)
Paul Kirkland Co
Joe Termini
Al B White Co
2nd half (28-30)
Jas Evans & Co
Donovan Girls & B
Weaver Bros
Home Folks
Coliseum
1st half (31-3)
Walter Walters Co
Naomi Morton Co
Nick Lucas
(Two to fill)
2nd half (4-6)
Helen Ford Co
Eddie Leonard
(Three to fill)
2nd half (28-30)
Dance Mannikins
Stone & Lee
F X Bushman
Bayes & Speck
Helen Morgan
81st St.
1st half (31-3)
Chappelle & C'rlton
Dr Rockwell
The Merediths
2nd half (4-6)
Achilles & Newman
Evans & Mayer
Harry Fox
Small Bros & H
2nd half (28-30)
Paul Kirkland Co
Eddie Miller Co
Hal Sherman
Joe Termini
Al B White Co
86th St.
1st half (31-3)
Tom Patricola
(Three to fill)
2nd half (4-6)
Stone & Lee
Alexandria & Olsen
Bernice Claire
(Three to fill)
2nd half (28-30)
Everett's Monkeys
O'Brien & Hewitt
Walter Walters Co
Dr Rockwell
Merediths
58th St.
1st half (31-3)
Gaudsmith Bros
Burns & Allen
Pop Cameron Co
(Two to fill)
2nd half (4-6)
M Wilkins Co
Pressler & Klaiss
Gardine
Joe & Pete Michon
T Christian Bd
2nd half (28-30)
I Vermillion Co
Bert Hanlon
Will Oakland Co
Bartram & Saxton
F Pisano Co
Masters & Gautier
Lander Bros
Palm Beach Nights
Huber Dyer & Co
Hippodrome (31)
Munroe Bros
Noreene & Jimmie
Al Moore Bd
Roy Gordon Co
Wilson Bros
Gym Jam Co
Glenn & Jenkijs
Stevens, Nelson, St'
(24)
Ganglins Circus
3 Rrythm Girls
Anthon-Howland
Chas Withers Co
Raynor Lehr Co
P Carnera
Bert Walton
K T Kuma
Jefferson
1st half (31-3)
Everett's Monks
Barsoni-Kahrum
Flynn & Lang
June O'Day Co
Harry Holmes
Fowler & Tamara
Bert Walton
2nd half (4-6)
Packard & Dodge
Bobby Joyce Co
Weston & Lyons
Pilcer & Douglas
Nick Lucas
Gaudsmith Bros
2nd half (28-30)
Frances & Lapelle
5 Hot Shots
Wheeler Twins
Sammy Cohen
Michon Bros
Pickard's Co
Jim & Betty Paige
Royal
1st half (31-3)
Osaki Co
Al Norman & Rio
Anderson & Graves
Marty May &
12 O'Clock Rev
2nd half (4-6)
Gautier's Dogs
Barsoni & Kharum
Miller & Peterson
Elton Rich & Girls
Harmon & Sands
2nd half (28-30)
4 LaPearls
Clinton & Angelina
Clyde Hager
DePace Co
Harry Holmes Co
Tilyou & Moran
BROOKLYN
Albee (31)
Giesdorf Sis
Jim McWilliams
Chas Withers Co
Herb Williams
(Two to fill)
(34)
Tinova & Baikoff
Gaudschmidts

JAY MILLS
Presents
WALLY JACKSON
To The
Earle Phila. Audience
THIS WEEK
Dir.: LEDDY & SMITH

Harry Burns Co
Fordham
1st half (31-3)
Bevan & Breman
Helen Ford Co
Joe & Pete Michon
(Two to fill)
2nd half (4-6)
June O'Day
Burns & Allen
Herb Williams
(Two to fill)
2nd half (28-30)
Doris Girton Co
Billy & E Newell
Kitty Doner Co
Senator Murphy
Fordham Flashes
Franklin
1st half (31-3)
Ora
Tuck & Homer
Shades of Blue
Anger & Fair
6 Candreva Bros
2nd half (4-6)
Louise Wright
Flynn & Lang
Gus Edwards' Co
Walter Walters Co
6 Franklins
2nd half (28-30)
Samaroff & Sonia
Tommy Lavene 4
Leon & Dawn
Kremlin 6
Harry Hirshfield
Kenny Carroll Co
Hamilton
1st half (31-3)
Ann Codee
Leatrice Joy
Ben Blue
Flushing
1st half (31-3)
Kitty Doner
F X Bushman
Ann Codee
(Two to fill)
2nd half (4-6)
Tinova & Baikoff
Naomi Morton Co
Ade Rowland
Pop Cameron Co
(One to fill)
2nd half (28-30)
Chapelle & Carlton
Krugel & Robles
Earl Faber Co
Chinese Collegians
Burns & Allen
Kenmore
1st half (31-3)
Evans & Mayer
Mr Wu
(Two to fill)
2nd half (4-6)
Chapelle & Carlton
Dr. Rockwell
The Merediths
2nd half (28-30)
Stevens Bros & N
Gregory & R'mond
Fred Lightner
Marcellus Dancers
Healy & Corss
Madison
1st half (31-3)
Paul Kirkland Co
Joe Termini
Al B White Co
2nd half (4-6)
Irene Vermillion
Leatrice Joy
Yorke & Marks
2nd half (28-30)
Silver Flood 4
Pressler & Klaiss
Claire Vincent Co
Nick Lucas
AKRON, OHIO
Palace (31)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
(24)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
ATLANTA, GA.
Keith's (31)
Dezso Retter
Carleton & Ballew
Count Bernivici
(24)
Larimer & Hudson
Jean Carr
Wilton & Weber
Seeley & Fields
BOSTON, MASS.
Keith's (31)
Wilson Kepple & B
Whitey & Ed Ford
Senna & Dean
Zelda Santley
Chas Foy Co
(24)
Revel Bros & Co
Hickey Bros
Bernice Claire
Richie Craig Jr
Mangean Tr
BUFFALO, N. Y.
Hippodrome (31)
Bob Ripa
Reynolds & White
Millard & Marlin
RKO Discoveries
Tommy Wonder
Bob Murphy
(24)
Don Valerio Co
Gracie Barry
Joe Phillips Co
Babe Egan Co
Sunshine Sammy
CEDAR RPDS., IA.
Iowa
1st half (1-3)
Doyle & Dunn
Swor & Clifford
Pepito
2nd half (4-7)
Hooper & Gatchett
White & Manning
(One to fill)
CHARLOTTE, N.C.
Keith's (31)
Larimer & Hudson
Jean Carr
Wilton & Weber
Seeley & Fields
(24)
Alice & S Lamont
Fleurette Jeoffris
Casa & Lehn
Ward & Van
CHICAGO
Palace (31)
Baker Dove & Al'n
Trixie Friganza
Jerry & Baby Gr'ds
Milton Berle Co
(24)
Kanazawa Japs
Yorke & Johnson
Frank Conville
Carrying On
Chic Sale
CINCINNATI, O.
Keith's (31)
4 Aces & A Queen
Ann Suter
Vanessi Co
Bob Hope Co
(24)
Baker Dove & Al'n
Jerry Co
Milton Berle Co
Trixie Friganza
CLEVELAND, O.
Palace (31)
Kanazawa Japs
Yorke & Johnson
Frank Conville
Carrying On
Chic Sale
(24)
Rhapsody in Silk
Danny Small & M's
Monica & A Skelly
Sunkist Ed Nelson
F & M Britton
105th (31)
The Tanzolas
Foster Fagan & C
Edgar Bergen
Ken Murray Co
(24)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
DALLAS, TEXAS
Keith's (31)
Kitaros
Eva Clark
Jack & K Spangler
Jack Osterman
(24)
Paul Remos
O'Dunn & Day
Bomby Co
Joe Young
DAVENPORT, IA.
Capitol
1st half (1-3)
Top Speed
Ray Huling Co
Lil Rosedale Co
2nd half (4-7)
Doyle & Dunn
Swor & Clifford
Pepito
DES MOINES, IA.
Orpheum
1st half (1-3)
Hooper & Gatchett
Don Galvin
White & Manning
2nd half (4-7)
The Andresens
(Two to fill)
DETROIT, MICH.
Hollywood
1st half (1-4)
Moore & Shy
(Two to fill)
2nd half (5-7)
Rodney & Gould
Edith Bow
(One to fill)
FT. WORTH, TEX.
Keith's (31)
A & Gertie Falls
Rome & Dunn
Vercelle Sis
Joe Marks
(24)
Kitaros
Eva Clark
S & K Spangler
Jack Osterman
FT. WAYNE, IND.
Palace
2nd half (6-8)
Dainty Marie
Kohn & Depinto
Lillian Rosedale
(One to fill)
G. RAPIDS, MICH.
Regent
1st half (1-3)
Ted & Al Waldman
Burke & Durkin
(Two to fill)
2nd half (4-7)
Peggy Moore 4
Ruth Petty
Markell & Fawn
Johnny Perkins
HOUSTON, TEXAS
Keith's (31)
4 Peaches & J
Johnny Hyman
Joe Howard
McLallen & Sarah
(24)
Sandy Lang
Honey Boys
Randall & Watson
Bob Robison
IND'APOLIS, IND.
Lyric (31)
4 Frohne Sis
Milo
Jules & J Walton
4 Haas Bros
(Two to fill)
KANSAS CITY
Mainstreet (31)
Worthy & T'mpson
Jack Usher Co
Peter Higgins
Colleano Fam
(24)
Ralph Olsen Co
Jack Major
Norton & Haley
Purple East
LINCOLN, NEB.
Stuart (2)
Jed Dooley
Picchiani Tr
LOS ANGELES
The Agemos
Victor Oliver
Irving Edwards
20th Century Rev
2nd half
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
MADISON, WIS.
Orpheum
1st half (1-3)
Jones and Rea
Southern Gaities
(One to fill)
2nd half (4-7)
Billy Wheeler Co
Jean Darling
Burns & Kissen
MEMPHIS, TENN.
Orpheum (30)
Vogues of 1931
Baby Rose Marie
Labelle Pola
(One to fill)
MILWAUK'E, WIS.
Riverside (31)
A Wyckoff Co
Gallarini Co
Manny King Co
3 Swifts
(One to fill)
MT. VERNON
Keith's
1st half (31-3)
Ada Kaufman Co
Australian Waites
Hartley & Alveras
Al Belasco Co
Ted Cookie
2nd half (4-6)
Ada Kaufman Ens
Shades of Brown
Ross-Costello
Brian McDonald
2nd half (28-30)
Ada Kaufman Ens
Mann-Lee
Marie De Comba
Art Henry Co
Brian McDonald
NEWARK N. J.
Keith's (31)
Eddie Pardo
(Others to fill)
(24)
Maxine
Bobby Pincus
Danny Duncan Co
Charles Melson
Jean'te Hackett Co
N. ORLEANS, LA.
Keith's (31)
Sandy Lang
Honey Boys
Randall & Watson
Bob Robison
(24)
Dezso Retter
C'leton & Ballew
Count Bernivici
OAKLAND, CAL.
Orpheum (31)
4 Covans
Jimmy Lucas
Frances White
Roscoe Ates
(24)
The Agemos
Victor Oliver
Irving Edwards
20th Century Rev
OKLA. CY., OKLA.
Keith's (31)
Meyers Lubow & R
Raymond Baird
Loring Smith Co
Roy Sedley
(24)
Archie & G Falls
Rome & Dunn
Vercelle Sis
Joe Marks
OMAHA, NEB.
Orpheum (31)
Harum & Scarum
Ruth Ford
The Ingenues
(24)
Worthy & T'mpson
Jack Usher
Peter Higgins
Colleano Fam
PATERSON, N. J.
Keith's
1st half (31-3)
Tamoshanter Girls
Pressler & Klaiss
Sammy Cohen
2nd half (4-6)
Roth & Shay
Mike Ames
Tom Patricola
2nd half (28-30)
Munroe Bros
Frozini
Flynn & Lang
Joe Herberts' Rev
Evans & Mayer
Whitey & Ed Ford
PORTLAND, ORE.
Orpheum (31)
Falls Reading & B
Wilton Sis
Jarvis & Harrison
Johnny Burke
(24)
Mann Brad & VanA
Bobbie May
Yorke & King
ROCHESTER, N.Y.
Palace (31)
Homer Romaine
Major Sharp & M
Mills & Bobby
Dave Apollon Co
(24)
The Tanzolas
Foster Fagan & C
Edgar Bergen
Ken Murray Co
ROCKFORD, ILL.
Palace
1st half (1-3)
Barbarina Co
4 Beaux & A Belle
Debell & Ruff
(One to fill)
2nd half (4-7)
Jones & Rea
Southern Gaities
(Two to fill)
S'T LAKE, UTAH
Orpheum (31)
Chris Charlton
Rita Gould
N Lockford Co
Britt Wood
(24)
Harum & Scarum
Ruth Ford
The Ingenues
S' ANTONIO, TEX.
Keith's (31)
Paul Remos
O'Dunn & Day
Bomby Co
Joe Young
(24)
4 Peaches & J
Johnny Hyman
Joe Howard
McLallen & Sarah
SAN FR'SCO, CAL.
Golden Gate (31)
Hap Hazzard
Frank DeVoe
Joe Besser Co
Ross Wyse Jr
(24)
4 Covans
Jimmy Lucas
Frances White
Roscoe Ates
SCHENECTADY
Keith's
1st half (31-3)
Evans & Wolfe
Wm Edmunds
Tyler Mason
2nd half (4-6)
Frances & LaPelle
Fields & Bell
Marty May
12 O'Clock Rev
2nd half (28-30)
Ora
Packard-Dodge
Stanley Twins
Chas Foy Co
SEATTLE, WASH.
New Orpheum (31)
Olympia P Win'rs
Murray & Allen
Jane & Kath Lee
Al K Hall
(24)
Falls Reading & B
Wilton Sis
Jarvis & Harrison
Johnny Burke
TOLEDO, OHIO
Keith's (31)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
(24)
Audrey Wycoff Co
Galla Rini Co
Billy Kelly Co
3 Swifts
TORONTO, CAN.
Imperial (31)
Don Valerio Co
Gracie Barry
Joe Phillips Co
Babe Egan Co
Sunshine Sammy
(24)
Enoz Frazere
D Barnum Co
Allen & Canfield
Jack Sydney Co
Rae Samuels
TRENTON, N. J.
Keith's (31)
Penlo & Sobo
DePace Co
Medley & Dupree
(24)
Achilles & Newman
Marty May
12 O'Clock Rev
TROY, N. Y.
Keith's
1st half (31-3)
Francis & LaPelle
Fields & Bell
Stone & Lee
Gus Edwards Co
2nd half (4-6)
Evans & Wolfe
Wm Edmunds
Tyler Mason
2nd half (28-30)
Osaki Boys
Chas Hill
Hansen-Ballett
Medley-Dupree
TULSA, OKLA.
Keith's (31)
Don Zelaya
Buster West Co
Keller Sis & Lynch
Ford & Price
(24)
Meyer Lubow & R
Raymond Baird
Loring Smith Co
Roy Sedley
UNION HILL, N.Y.
Keith's
1st half (31-3)
Sawyer & Eddy
Harmon & Sands
Geo Griffin Co
Roy Cummings
2nd half (4-6)
Everett's Monks
2 Blossoms
Miss Patricola
After Dinner
2nd half (28-30)
Osaki & Taki
Sidney Paige Co
Buster Browns
Glenn & Jenkins
VANCOUVER, B.C.
Keith's (31)
3 Lordens
Melino & Davis
Gallo & Tisen
Joe Browning
(24)
Olympia P Win'rs
Murray & Allen
Jane & Kath Lee
Al K Hall

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This week: Looney Haskell; Rogers & Wynne.

Liazeed Demnati
Clifford & Marion
Tracey & Hay
Pat Henning
SIOUX CITY, IA.
Orpheum
1st half (31-2)
The Andresens
Eva Mandel
Vitaphone 4
(One to fill)
SO. BEND, IND.
Palace
1st half (1-3)
Billy Wheeler Co
Jean Darling
Burns & Kissen
(One to fill)
2nd half (4-7)
Burke & Durkins
Ward & Van
(Two to fill)
ST. LOUIS, MO.
Keith's (31)
Ralph Olsen Co
Jack Major
Norton & Haley
The Purple East
(24)
Ford & Price
Zelaya
Puck & White
Keller Sis & Lynch
Buster West Co
ST. PAUL, MINN.
Orpheum (31)
Nellie Arnaut Co
Fritz & J Hubert
Tom & R Romaine
Georgie Price
(24)
Gilbert Bros
Jean Boydell
Art Frank Co
SYRACUSE, N. Y.
Keith's (31)
James Evans
Donovan Girls & B
Weaver Bros
Home Folks
(24)
Homer Romaine
Major Sharp & M
Mills & Bobby
Dave Apollon Co
TACOMA, WASH.
Keith's (31)
Liazeed Demnati
Clifford & Marion
Tracey & Hay
Pat Henning
(24)
W. PLAINS, N. Y.
Keith's
1st half (31-3)
Ada Kaufman Ens
Shades of Brown
Ross-Costello
Brian McDonald
2nd half (4-6)
Ada Kaufman Girls
Ted Cookie
(Two to fill)
2nd half (28-30)
Ada Kaufman
Australian Waites
Ted Cookie
WINNIPEG, CAN.
Keith's (31)
Gilbert Bros
Jean Boydell
Art Frank Co
(24)
5 Jewels
Roxy LaRocca
Ann Seymour
Diamond Boys
YONKERS, N. Y.
Keith's
1st half (31-3)
McConnell & Moore
Masters & Gautier
Bide Dudley Co
Weston & Lyons
After Dinner
Anthony & Ho'land
2nd half (4-6)
Ora
Rick & Snyder
Hartley & Alvarez
Enrico & Novello
Ray Cummings
2nd half (28-30)
Darling Twins
Regay & Donahue
Al Moore Bd
Jim McWilliams
Claude De Corr Co
YOUNGSTOWN, O.
Keith's (31)
LaTour 3
Pall Mall
Chaney & Fox
Brooks & Rush
F & M Britton
(24)
Bob Ripa
Reynolds & White
Millard & Marlin
RKO Discoveries
Tommy Wonder
Bob Murphy

Loew

NEW YORK CITY
Boulevard
1st half (31-3)
McDonald 3
Chas & Lil Girard
Kerr & Weston Rv
Rome & Bolton
Daily Mirror Bd
2d half (4-6)
Monroe & Grant
Gould & Rash
Drohan & Dupree
Billy Farrell Co
Accordiana
Capitol (31)
Slim Timblin Co
J & H Mack
Aber Twins
Carlos Petersen
Wesley Boynton
Lincoln Sq.
1st half (31-3)
Hubert Dyer Co
Bob Brandeis
Wm Seabury Co
Ketch & Wilma
Fred Ardath Co
2d half (4-6)
3 Castles
Thompson & Kemp
Emily Darrell
Braille & Pallo Rv
National
1st half (31-3)
Monroe & Adams
Thompson & Kemp
Francis Renault
Billy Farrell Co

Picture Theatres

NEW YORK CITY
Capitol (23)
"Crinolines"
Yvette Rugal
Joyce Coles
A & L Carr
Delaney & W'liams
Hale Girls
"Reducing"
Paramount (23)
"Illustrations" U
Ted Mack
Ted Lewis Co
Frank Gaby Co
Llora Hoffman
Stanley Bros
Foster Co
"Gang Buster"
Roxy (23)
"Scheherezade"
Leonide Massine
Patricia Bowman
Daniel Makeranko
M Vodnoy
Polsley & Gurney
Belle Flower
M Voljanin
Eckler & Porter
J Parker Coombs
"Resurrection"
BOSTON
Keith-Albee (23)
Bernice Claire
Richard Craig Jr
Hickey Bros
Revel Bros Co
Mansean Tr
"Little Caesar"
CHICAGO, ILL.
Chicago (30)
'Enchanted Forest'
Al Evans Bd
Earl Lavere
Buster Shaver Co
Fred Byron
Mary Reade Girls
"Scandal Sheet"
Oriental (30)
'International Rev'
Mark Fisher Bd
Berry Bros
Grace Marie Eline
G & M Eline
Anna Chang
'Along Came Y'th'
Paradise (30)
"Kvale's Kapers"
Al Kvale Bd
3 Blue Steppers
Ryan & Noblette
Lambert Ballet
"Hell's Angels"
Tivoli (30)
"Rookies"
F Masters Bd
Dane & Arthur
Mae Wynne & B'dy
Harrison & Elmo
Lambert Boys Co
"Right to Love"
Uptown (30)
"Hello Paul"
Paul Ash Bd
Wilbur Hall
3 Gobs
Banjo Buddy
M & B Reid
Eleanor Winton
Lambert Ballet
"Right to Love"
BUFFALO, N. Y.
Buffalo (23)
'F't'ns of Melody'
Al Mitchell
Brems F & M Bros
Marie Marquie Co
Maureen & Sonny
Darlene Walders
Gladys St John
Foster Girls
"Devil to Pay"
Hippodrome (23)
Babe Egan Co
Sunshine Sammy
Grace Barrie
Joe Philips Co
Don Vale Rio
"C & K in Africa"
CLEVELAND, O.
State (23)
"Knick Knacks"
Eddie Stanley
Trado Twins
Coscia & Verdi
Phyllis Rae Co
"Once a Sinner"
DETROIT, MICH.
Fisher (23)
Bob Nolan
Boyd Seneter
Karaveaff
4 Co-Eds
Evans Ens
"No Limit"
Fox (23)
"Enchantment" I
Jue Fong
Jack Lester
Sensational Togo
Sunkist Beauties
3 Mayakos
Sanami Co
'Man Who Came B'
Michigan (23)
Charlie Crafts
Haig Fam
Griffin Ballet
"Illicit"
M'N'POLIS, MINN.
Minnesota (31)
"Putt Putt" U
Hunter & Percival
Chevalier Bros
Grace Johnson
Merial Abbott Girls
NEWARK
Branford (23)
Wally Vernon
V & E Stanton
Julia Curtiss
Wilton Crowley
3 Jacks
Blanche & Elliot
Sanford Co
"Little Caesar"
NEW HAVEN
Fox-Poli (23)
"Southern" I
Barney Rapp Co
"Criminal Code"
PHILADELPH'A
Earle (23)
Jay Mills
Con Colleanello
Jones & Hull
Wally Jackson
Levis & Beth
Gene Dennis
'Oth'r M'ns' Wives'
Mastbaum (23)
"Antique Shop"
Teddy Joyce
Sid Marion
On Wah Tr
Geo Andre Co
"Inspiration"
PITTSBURGH
Enright (23)
"2d Anni Rev"
Dick Powell
Bob Alton
Joe Penner
"Once a Sinner"
Penn (23)
"Odds & Ends" U
Ted Claire
Jules Biedsoe
Walter Wahl
Ivan Triesault
Jimmy Ray
Dorothy & Rolande
Hale Co
"New Moon"
Stanley (23)
'On With Dance' U
Ed Lowry
Hershel Henlere
Norman Frescott
'Hook Line & S'k'r'
PROVIDENCE
Fays (23)
Vanity Fair Girls
Earl S Dewey Co
6 Modern Gladia't's
Hope Vernon
Permaine Shelly Co
"Under Suspicion"
Dance Tales
2d half (4-6)
Maximo
Chas & Lil Girard
Bozo Snyder Co
Morgan & Gates
Berk Lloyd & Saun
Orpheum
1st half (31-3)
The Dakotas
Eddie Miller Co
Hector & Pals
Kramer & Jeannie
Dave Kramer's Co
2d half (4-6)
Will Morris
Tommy Evans Co
Fielder H'r't & H
Jim Toney Co
Albertina Rasch Co
Paradise (31)
Williams & Delan'y
Yvette Rugel
A & L Carr
Joyce Coles
Jones Prebble
State (31)
Olvera Bros
Jerome & Ryan
Demarest & Deland
Solly Ward Co
Pat Rooney Co
Bryant Rains Co
BROOKLYN
Gates Ave.
1st half (31-3)
Martin & Martin
Bob Fisher
Calvin & Wood
Lane Osborn & C
Webb & Douglas
2d half (4-6)
Monroe & Adams
R Bold & B Cooper
Dick Henderson
Lee Twins Co
(One to fill)
46th St.
1st half (31-3)
B Anderson & Pony
Frosini
G & E Parks
Bussey & Case
Albertina Rasch Co
2d half (4-6)
Hedder & Emily
Lauren & La Dare
Calvin & Wood
Roy Rogers
Jack Sidney Co
Metropolitan (31)
Rubio Sis
Mario & Lazarin
Abe Reynolds Co
Mitchell & Durant
Luis Russell Orch
Pitkin
1st half (31-3)
6 Galenos
Lionel Kaye
Jim Toney Co
Ann Pritchard Co
(One to fill)
2d half (4-6)
Hubert Dyer Co
Kramer & Jeannie
Dave Kramer's Co
(Two to fill)
Valencia (31)
Benny Davis Co
BALTIMORE, MD.
Loew's (31)
Harry Rose
Condos Bros
Denno & Rochelle
Lee Lee Lee & Lee
Margie Green
Sam Paige
BAY RIDGE, L. I.
Loew's
1st half (31-3)
Monroe & Grant
Lauren & La Dare
Wm Ebbs Co
Harrington & Gr'n
Swon & Lewis Rev
2d half (4-6)
Martin & Martin
4 Singapores
F X Bushman Jr
Castleton & Mack
Ann Pritchard Co
BOSTON
Loew's (31)
6 Crackerjacks
Jerome Mann
Geo Fredericks Co
Chesleigh & Gibbs
Magic Fountain
BUFFALO, N. Y.
Loew's (31)
Phyllis Rae 8
Coscia & Verdi
Trado 2
Wesley Eddy
Emile Boreo
CLEVELAND, O.
Granada (31)
Barto & Mann
Berke & Barte
Carita
Anita & Margo
COLUMBUS, O.
Loew's (31)
Buddy Page
Jules Bledsoe
Walter Dare Wahl
Ivan Triesault
Little Charlie
Jimmy Ray
HOUSTON, TEX.
Loew's (31)
Lucas & Lillian
Foley & La Tour
'In a Pullman Car'
Parker Babb Orch
J'RSEY CITY, N.J.
Loew's (31)
Ray Teal
Jans & Whalen
Rosette & Lutman
Toma Genaro
Betsy Reese
MEMPHIS, TENN.
Loew's (31)
Conley 3
Lane & Freeman
Sarney & Jean
P Emmerton's Co
MONTREAL, CAN.
Loew's (31)
4 Bards
Stanley & Kerns
Camping Out
George Beatty
Dodge Twins Co
NEWARK, N. J.
Loew's (31)
Frank Wilson
Tom Fulmer Co
Winifred & Mills
Puck & White
Sailorettes
N. ORLEANS, LA.
Loew's (31)
6 De Cardos
Dave Harris & F
Dave Harris Co
Bob Hall
PITTSBURGH, PA.
Loew's (31)
Ted Claire
Emilie & Romaine
Stan Kavanaugh
Chester Fredericks
Edith Griffith
ROCHEST'R, N. Y.
Loew's (31)
Buck & Bubbles
3 Queens
Franklyn D'Amore
Hughey Barrett
SYRACUSE, N. Y.
Loew's (31)
Bobby Gillette
Gomez & Winona
Medisca & Michael
Nell Kelly
Pansy, 'W'd'r H'se'
W'SHINGT'N, D.C.
Loew's (31)
Eileen Dougall Co
Bert Gordon Co
Wally Sharples Co
YONKERS, N. Y.
Loew's
1st half (31-3)
Maximo
Corinne Arbuckle
Drohan & Dupree
Tommy Monohan
Dick Henderson
Bosch Radio Bd
2d half (4-6)
Stanley Bros & A
Primrose Semon Co
Caits Bros
Lane Osborn & Ch
(Tdo to fill)

Fanchon & Marco

BUTTE, MONT.
Fox
1st half (30-1)
"Moonlite Revels"
George Broadhurst
Charles Brugge
3 Melvin Bros
Freda Sullivan
Curry & Brown
Pierce & Lazelle
OAKLAND
Oakland (29)
"Icy Hot"
3 Le Grohs
Betty Lou Webb
Heras & Wallace
Sunkist Ens
PASADENA, CAL.
Colorado (29)
"Morocco" I
Sunkist Ens
DETROIT, MICH.
Fox (30)
"Enchantment" U
Jun Fong
3 Mayakoas
Sensational Togo
Jack Lester
Sanami Co
Sunkist Beauties
FRESNO
Wilson
1st half (29-3)
"Prosperity"
Lucille Page
Jack La Vier Co
Danny Beck
Sunkist Ens
GLENDALE, CAL.
Alexander
2d half (1-4)
"Golden West" U
B & H Hutchins
Albertina Rasch Co
C'h Eagle Feathers
Wetserners 4
Ben-Hur Ponies
HARTFORD, CT.
Capitol (30)
"On the Set" U
Rose Valyada
Miriam Bellett
Gil Lamb
DeLara & Lollita
Browne & Willa
Carla Torney Co
HOLLYWOOD
Pantages (29)
"Africana"
Bill Telask
Prosper & Maret
James Gaylord
Foster & Mabelle
Cherrie & Tomasita
Eddie Kube
LOS ANGELES
Loew's State (29)
"Love Letters"
Will Aubrey
George Warde
Sunkist Beauties
MILW'KEE, WIS.
Wisconsin (30)
"Seasons" U
Frank Melino Co
Lottie Loder
Ada Broadhurst
Ted Ledford
MNN'P'LIS, MINN.
Pantages (29)
"Espanola" U
J & H Grffith
Harrye Vernon
Mayo & Caruso
May Packer
Abbey Green
N'G'RA F'LS, N. Y.
Strand (30)
'U. S. Ind Res' U
Chief Shanatonna
Bella Donna
Brengs W'd'r H'rse
Hadja Ali
More
PORTLAND, ORE.
Paramount (29)
"Gondoliers"
The Romeros
J'zzlips Richardson
Moro & Yaconelli
Sunkist Beauties
SAN BERDO, CAL.
California
1st half (29-31)
"Golden West"
B & H Hutchins
Albertina Rasch Co
C'f Eagre Feather
Westerners 4
Ben-Hur Ponies
SAN DIEGO, CAL.
Fox (29)
"Headliners"
Mel Klee
Norman Thomas 6
Wells Winthrop & S
S. FR'CISCO, CAL.
Warfield (29)
"Vaude Echoes"
9 Allisons
The Aerial Rooneys
B 'Uke' Henshaw
4 O'Connors
Pearl Huff
SAN JOSE, CALIF.
California
-2d half (1-4)
"Prosperity" U
Lucille Page
Jack Le Vier Co
Danny Beck
Sunkist Ens
SEATTLE, WASH.
Paramount (29)
"Society Circus"
Harris Twins
Tabor & Greene
Betty Martin
Wooding's Half Pts
SPR'GF'LD, MASS.
Palace (30)
"Doll Follies" U
Les Klicks
La Salle & Mack
Ramon & Virginia
Bebe Sherman
Roy Loomis Co
TACOMA, WASH.
Broadway (29)
"The Dance"
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Boland
Davel Robel
W'RC'ST'R, MASS
Palace (30)
"F't'n of Youth" U
Lottie Mayer
Eddie Hanley
Frank Stever
B & J Crosby
Ed Cheney
Sunkist Beauties

"GOOD OLE"
JACK POWELL
Still Sponsored
By
"GOOD OLE"
LEDDY & SMITH

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

London

Week Jan. 26

FINSBURY PARK
Empire
Ted Waite
Margie Clifton
Silver Singers
Billy Rey
3 Wier Bros
Holden's Manikins
Collinson & Dean
Sohpie Tucker

NEW CROSS
Empire
Noni & Horace
Golden Serenaders
Dolly Victoria Tr
Stoll & Steward
Max Miller
David Poole
Valliere
STRATFORD
Empire
The Jazz Parade

PROVINCIAL

BIRMINGHAM
Empire
Arthur Prince
Samson
Rio & Santos
Mayer & Kitson
Kimberly & Page
Sam Rayne
Mr & Mrs Toby
Frank Lucas

HANLEY
Grand
Will Hay
Jean Florian
The Jovers
14 Gretta Kids
2 Rascals
Cliff Martell
The Kirks

(Continued on page 86)

THOSE B'WAY EMPTY STORES

'I Love You' as Lyrical Pedestal Now Given in Reverse English

Musical comedy lyric writers fight like champs against letting the words "I love you" get into a song nowadays. Such an out and out expression of sentiment is considered the lowest sort of not knowing one's stuff.

Say "I love you" but never say it that way. Twist the statement into a phrase of opprobrium, call the adored one names, direct attention to his or her defects—that's the modern musical comedy style of lyrical love making.

This beating around the bush that's got lyric writers comes from the present mode of reverse English. It's no longer smart to be direct. You've got to disguise your meaning and let your opponent figure it out himself. That's the test: if he doesn't get mad, he belongs.

Musical comedy formula forbids trifling with the essential inanity of the love story so it's up to the lyric writer to provide the modern slant. The "Oh, Tell Me Pretty Maidens" becomes "You're not much, but I suppose you're the best I can get," thus trying to appeal to a wise audience.

Battles as dance routines for the second choruses, the principals eyeing one another with contempt, instead of the former graceful tripping with lovesick looks. Well directed kicks take the place of arms around the waist. Conclude making faces instead of extending lips for a kiss. Romantic acting measured by the hostility expressed.

Meanness

Turn musical comedy songs have taken has the writers on their toes doping out new hymns of hate. It's just as hard to find a fresh way of trilling dislike as it used to be to warble adoration. Rush to say mean things has exhausted all the politer words.

Efforts to avoid banality in describing the state of one's feelings are uncovering forbidden phrases. Audiences are getting accustomed to the incongruity of tinkling tunes matched up with border-line expressions. Whole-hearted adoption of singing slams makes them seem sensible instead of causing wonder as to why the actors don't sound a gong and fight it out. It's a question of repetition until it seems the only way to express tender emotion. Soon the words "I love you" will sound like an idiom in a foreign language, obsolete from disuse.

VERA McCORD AFTER BREACH SUIT INFO

An elaborate examination into the wealth and income of Maurice Rothschild of Chicago has been demanded by Vera McCord, actress, in a motion filed in the N. Y. Supreme Court in connection with her $250,000 breach of promise suit.

In her complaint, Miss McCord charges Rothschild promised to marry her in 1923, and after having her give a party to announce their engagement, failed to attend it to her humiliation.

In her present motion she wants to know the number of his investments in real and personal property in New York State and elsewhere and its income; the number of enterprises in which he has been interested since 1923; various promotion schemes, in which he has been interested and the amount of his insurance.

Bunch of Beauts Again In Galveston in June

Martin Starr is again preparing for another Galveston beauty contest. The next will be held June 13-17 in Texas.

Starr is the managing director. He probably knows more about beauty contests than the beauts themselves.

PLAYWRIGHT DAVIS' TRIAL

Set for Feb.—Four Indictments for Fraud

Irving Kaye Davis, 30, playwright, is due to go to trial before a jury and Judge Nott in General Sessions early next month on one of four indictments charging him with grand larceny. The alleged thefts grew out of his sale of the picture rights for his unsuccessful stage play "Veils," produced in 1928.

According to Assistant District Attorney Joseph Burns, who will prosecute Davis, the trial has been held up due to the absence from the city of Adolph Zukor and Lee Shubert, important State witnesses.

In two of the indictments Davis is charged with defrauding Mrs. Lillian B. Mason of 3871 Sedgewick avenue, Bronx, out of $2,500 by selling her 35 shares of stock of Veils, Inc., which he organized early in 1928 to produce the play. The second charge is that he induced the woman to cash a $1,200 check knowing he had no funds in the bank with which to meet it.

The other indictments are based on the complaint of George Stevenson, publicity director of 19 West 35th street, who says that Davis obtained $2,500 from him for 35 shares of Veils, Inc., and that he also cashed a check for $135 for the defendant, which bounced back.

Mrs. Mason alleges that when Davis sold her the stock he told her Lee Shubert had offered him $30,000 for a controlling interest in "Veils" and that Adolph Zukor was negotiating for the picture rights. He said, according to Mrs. Mason, Zukor had offered him $50,000 but that he was holding out for $100,000. Stevenson charges Davis worked the same thing on him.

Shubert and Zukor later declared they had never had dealings with Davis regarding the play.

ALLEGED SHAKE, GIRLS IN JAIL—SET FOR TRIAL

Ruth Bennett, 22, of 162 West 97th street, who claims to be a former show girl, and Helen Lane, 21, model, same address, will be placed on trial before a jury and Judge Bertini in General Sessions on charges of extortion. Both are in jail under $10,000 bail.

The two girls were arrested Dec. 22 on the complaint of Ralph Steinberg, interior decorator of 101 Park avenue. He charges they extorted $200 in cash from him and a check for $100 on the threat of telling his wife and the tabloid papers weird stories about his treatment of them. The girls were arrested when they returned to Steinberg's studio to have him cash the check.

Steinberg, according to the police, met the girls on the street at 7th avenue and 49th street on the afternoon of Dec. 21. They asked him to take them to a speak for a drink. Instead he told them he would like to show them some new settings he had arranged for a forthcoming show and invited them to his studio.

After looking over the place the girls were given drinks by Steinberg until finally he thought it time for them to leave. They refused unless he gave them $1,000, it is alleged. He laughed. They then started to scream and threatened to rip their clothes off and call in the police. They warned him they would communicate with his wife and spread their stories with pictures in the tabloids. He finally gave them all the cash he had, $200, and the check.

When they left the studio, Steinberg notified the police. The next day one of the girls phoned him and demanded he cash the check. He told them to call at the studio. When they did they were arrested.

54 VACANT SPACES FROM 42D TO 59TH

Average of Three Empties Per Block—47th to 48th on Broadway Worst—That Block but 15% Filled

GUESS WORK VALUES

There are 54 vacant stores on Broadway between Times Square and Columbus Circle for an average of more than three to a block. That doesn't include any of the side streets. It doesn't count the fly-by-nights, which will be thrown out as soon as new renters are sighted. It doesn't count the Chelsea Bank. Territory takes in 17 blocks in the same distance.

Broadway's office space is about 25% vacant.

Rentals on the street in the past year have tumbled 20%, and the year previous about 10%.. Current rents are about 30% lower than they were 10 years ago, when Broadway's real estate boom started.

1921 was the best year Broadway ever had, from a real estate standpoint; 1930 was the worst, but 1931 looks like topping it.

The worst block on the stem is between 47th and 48th streets. This block is only about 15% rented, everything included. Fourteen empty stores tell the story Offices ditto.

Largely, this is due to the fact that Walter Salmon, who runs the building on the right hand side, won't chop the rents. Electric signs bring him the most dough. Across the street, two office buildings are having plenty of trouble.

Another bad block is between 52nd and 53rd streets. Five empty stores on the right hand side here and six on the left.

Probably the healthiest block is between 44th and 45th streets. On the left hand side is the Astor, which is holding up nicely. Room rentals here are only 15% off, good for Times Square sector hotels and all the stores are rented. Across the street are two theatres, Loew's New York, and the Criterion. No offices, no stores, no headaches.

Small buildings have taken the heaviest on the chin most. The best they can show is a 50% rental.

One big building started 10 years ago by asking $3.50 to $4.50 per square foot for offices. Today it takes $3 and likes it. What that means to the little fellows who never had nerve enough to ask for more than $3 in the first place, is evident.

And if you want to know how much real estate values in Times Square have fallen, try and get an expert to give you a property valuation. Nobody wants to do it. They don't know how! What are they going to base it on? The rentals and empties? The improvements, if any? Or the tax assessments, which take nothing like that into consideration?

A few years ago you could find out in a few minutes how much a piece of property was worth. Today your guess is as good as the next fellow's.

CIVIC NITE CLUB BUST IN MINNEAPOLIS AUD.

Minneapolis, Jan. 27.

A Saturday nite club in the civic Auditorium has gone bust. Not enough locals went for it.

And turned over for dual purpose, to let the young uns dance on that night weekly in the indoor ball park and also to chop down citizens' taxes, they were told, through the revenue.

Cits and their ladies didn't seem to care.

But the speaks are doing their usual biz.

Hotels' Adv. Due Bills at 40% Off For Rooms Develop Into Racket

The due bill racket is causing the wise ones around the Square headaches these days. Trouble is that it's right on the brink. If it ever breaks open the pieces will bust over the head of hundreds who thought they were outsmarting the hotel managers. Looks like nothing can stop it from tumbling.

Racket is worked more or less without the knowledge of the hotelmen. Instead of advertising on a cash pay basis the hotels give the mags, in which the ads appear, a due bill or ad exchange credit. This calls for so many dollars worth of trade (room and board) in the house. Generally the figure runs from $100 to $500. By doing this the hotel figures they can do more advertising than if paying cash. Some spread themselves on that basis, making deals with even the smallest trade sheets.

The papers, or mags, sell these due bills to whoever wants them for about half or less of their face value, thus getting some real money. Figure asked generally is 60% of hotel value called for. The wise buyers of the due bills calling for $100 worth of room and board pays $60 and if he talks hard he can get it even cheaper.

There are at least three agents in New York who have made a regular business of rounding up the smallie publishers with due bills from hotels. They sell the bills to people on a commission basis. Sometimes they even promote advertising for publications, getting a rake-off both ways.

One Trouble

Only trouble is that hotel biz has been so bad recently some of the hotels are said to be close to a panic. If they close all these who bought up the paper calling for hotel rooms, and who paid cash in advance, may be stuck with the papers.

The worst case is one of those new ritzy hotels. Biz is so bad it hasn't been able to finish putting in the radios. About three quarter of the house is filled with due bills. Management has been handing out ads on a due bill basis with no restraint.

But if they go to the wall—the line of weepers will start to form.

Citrus Juice

Hollywood, Jan. 27.

A car carrying Florida license plates found its way into this state.

By the time it got half way through Hollywood, a dozen Caly cars had run into it, 18 cops had gone through the bus with a fine comb looking for hootch and three traffic tickets were presented.

'NEW YORKERS' GRIEF AS COURT GETS DOUGH

It may have been a gag but Marc Lachner said it wasn't. Leon Spachner, business manager of the show "New Yorkers" at the New Broadway theatre is positive it was not a gag when Magistrate Michael Ford held him in bail of $25 for trial in Special Sessions for permitting six-year-old "Bootsie" Miller, colored, to dance and sing in the show.

During the hearing in West Side Court the entire cast sat in a huddle. Shnozzle Durante almost ate his black bow tie that looked like a muffler. Jackson almost bit Schnozzle's nose and Clayton fainted when the Court held Spachner.

Apple and tangerine vendors quit their stands to listen in on the famous case. The entire cast of the "New Yorkers" was in court.

When Magistrate Ford held Spachner he peeled off $25 from a Michigan bankroll.

Spachner made a denial of the charge. He stated he was ignorant of Bootsie dancing. Michael Cardillo, investigator for the Children's Society, summoned Spachner to court and Harold O. Frankel conducted the prosecution.

Actors Can't Ski, But Everybody Else O. K. In New Budapest Craze

Budapest, Jan. 17.

Skiing is the craze in Budapest, city surrounded by hills that put winter sports within easy reach. Snow has been plentiful since Christmas and anybody who can get a couple of hours off from his or her job promptly goes sliding about, displaying baggy trousers and clumpy boots. Budapest hills on a snowy Sunday make one think of Coney Island in August.

Budapest Theatre Managers' Association decreed at a recent meeting that no actor or actress engaged at a Budapest theatre may ski and a heavy penalty was agreed upon for defaulters. Reason is that winter sports are intensely exhausting; it has frequently occurred that athletic actors arrived at the theatre for their performance at night tired out and unable to put their best into the show. In future skis are to be taboo for Budapest actors and actresses, although managers may still revel in winter sports. As soon as the Draconian decree was passed the snow began to melt.

Song Seller's 60 Days

Irving Cohen, 21, salesman, of 5121 17th avenue, Brooklyn, was sentenced to 60 days in the Workhouse by the Justices of Special Sessions after pleading guilty to selling copyrighted songs.

According to Paul Fischof of 1501 Broadway, representing Witmark's publishers, Cohen sold sheets containing various songs on Sept. 22 at 111 Broadway. The song complained of was the "Kiss Waltz" copyrighted by Witmark's.

HOLLYWOOD CAN'T LIVE WITHOUT REACTIONS

Hollywood, Jan. 27.

One's reaction to Hollywood is that if the word "reaction" were out of the vocabulary they'd all be dumb here.

Fill it in yourself and get a load of what is heard during a day around the studios.

"I looked at the test but I couldn't get any——will you take a look and let me know what your——is?"

"You can't get any——in this town. Too professional. If you want a real——you've got to preview in San Bernadino or 'Frisco.

"What was the papers'——to "Terrible Sinners."

"You're fired. I can't get any—— from your pictures."

"That's great paper. What's your ——?"

"She smiled at me and I didn't get a bit of——."

"I think the food's lousy. I couldn't get any—out of it. I mean I did but you know what I mean.

Estelle Semon, Lifter

Estelle Semon, 18, alleged show girl, of 152 West 15th Street, pleaded guilty in Special Sessions to shoplifting and was given a suspended sentence.

The girl was arrested January 20 after she had attempted to steal a fur coat worth $99 from Best & Co., Fifth Avenue.

CHATTER

Paris

Max Laemmle off to London.

The Sydney Chaplins still holidaying in Nice.

Joe Zelli in Cannes after reported dead in Morocco.

Chick Endor around town with his Yacht Club Boys.

Kathlyn Parker taking in a very arty Montparnasse party.

Harold Smith in Switzerland recovering from an operation.

Maurice Rostand writing a sketch for Pola Negri to take to London.

Frank Jay Gould offering opera to the mobs at 12c a seat in his Nice theatre.

St. Granier redoing his show, "Folies Marigney," after a pretty hard season.

Rev. Cardew's tea attended by many Paris stars for English and American show girls.

Bruno Lessing, Eddie Lewis, Lacy Kastner, Nikita Balieff and Drena Beach have the grippe.

Pearl White admitting defeat, as far as crashing the French cinema goes, just left for Egypt.

Elizabeth Duncan running a children's art school as a side issue to her dancing school here.

Business so poor in Paris names think they have a better chance to cash in by touring the Provinces.

Foujita's wife going to meet him in Chicago, which she feels is one of the most romantic cities in the world.

Terka Gross, Sarah Bernhardt's great grand-daughter engaged to Pierre Clemenceau, statesman's grandson.

George Canty back from London where he was the guest of honor at a luncheon given by Universal for 19 journalists.

Mary McCormick beginning her opera season here with Sydny Rayner, another American, who's crashed French opera.

Grock, the musical clown, after years of vaudeville returned to the ring at the Medrano for his last appearance. He will retire on the Italian riviera.

Sacha Guitry's throat operation, preventing him from opening his next play, "Franz Halls," immediately after closing "Jealousie," gave Nikita Balieff a break.

Carpentier in for considerable razzing, some suggesting that the publicity stunt would have been better if he had knocked down the thugs instead of allowing them to rob him.

Honolulu

Richard Arlen and wife, Jobyna Ralston, on vacation and honeymoon.

Anita Rozgits, European dancer, visitor for a day, en route to Shanghai.

Born to Mr. and Mrs. Henry Kane, son, Jan. 10. Father the manager of Pawaa theatre.

Janet Gaynor still recuperating from operation, Lydell Peck returned on a freighter to California.

Lloyd's "Feet First" proved disappointing. More expected as he brought his company here for four days.

Mrs. Olive Hughes and her mother on the beach for a month. Her husband, Lloyd Hughes, unable to accompany her.

Ottawa

J. J. Fitzgibbons, of the F. P. Can., breezed into town to find out who was going to build two more local theatres.

Manager Joe Franklin of Keith's wearing smoked glasses for special atmosphere during the "Madam Satan" engagement.

Provincial Board of Censors making "The Modern Wife" out of Universal's "Free Love" by change of title before passing feature.

Ernest Olls, Canadian war veteran, lost his power of speech and memory during a presentation of "Just Imagine" at the Regent, Ottawa.

Ernie Marks of the old-time Marks Bros. and now independent exhibitor, elected Mayor of Oshawa over two other candidates. Marks is close to 80.

National Council of Women meeting with Col. John A. Cooper in Ottawa Feb. 4-5 to arrange Canadian Advisory Board to help Will Hays elevate the screen.

T. P. Gorman, of Caliente Jockey Club, being boomed to return to Ottawa to take over ownership of the Ottawa professional hockey club which he formerly managed.

Rev. E. F. Salmon, rector of Christ Church Cathedral, Ottawa, got a cheer when he told local club gathering there was nothing wrong in Sunday amusements.

Ray Lewis, owner of Canadian regional, trying to find out which member of Parliament is approving admission of new Famous Players' managers from the United States.

Roxy of New York filling concert engagement with His Gang in Ontario which he toured five years ago as a publicity stunt at the expense of the Provincial Government without leaving his private car.

Canadian Government will be asked by National Council of Women on Feb. 5 to establish a Federal Board of Moving Picture Censors to pass on films for all Canada, with the exception of Quebec which is strongly Roman Catholic.

Berlin

Karl Joeken in Dresden.

Emmy Sturm left for Bavaria.

Eugen Burg celebrated his 60th birthday.

Henry W. Kahn is back from Warsaw.

Gerhart Hauptmann left for Italy, with his wife

Szoeke Szakall is going to Paris for Paramount.

Erich and Gertrude Pommer back from St. Moritz.

Rudi Sieber, husband of Marlene Dietrich, in Paris.

Eden Hotel, Berlin, arranged an international dancing tournament.

Karl Ritter, publicity for Suedfilm company now production manager.

Henny Porten will play in her next film the Queen Louise of Prussia.

Max Hansen has been engaged by the Terra-United Artists for one year.

Rudolf Nelson wants Marlene Dietrich to act in his next revue here.

Hermann Rosenfeld has been seriously ill and will go to North Africa.

Ernst Dumke successful in "Mrs. Cheyney's Ende" ("The Last of Mrs. Cheyney.)

Leo Blech will direct 10 performances at the royal opera in Stockholm.

Erwin Piscator will stage Friedrich Wolf's play, "Tai Yang's Awakening."

Wilhelm Dieterle is expected back here by many creditors. He may disappoint.

German trade weekly for music-hall artists "Das Programm" celebrated its 1,500th edition.

Charlotte Boerner will be off to the Riviera and then Hollywood. Alfred and Lea Weiner in St. Moritz.

Schmeling's former manager, Arthur Buelow, expected in Berlin. He wants to take legal proceedings against Schmeling.

The young successful composer, Paul Abraham, says he was working, only a few years ago, at the Budapest stock exchange.

Lilly Darvas, Franz Molnar's wife, and Hans Moser will play the leading roles at Reinhardt's, in Vicky Baum's "Pariser Platz 13."

Fritz Kortner will direct in the Berliner theatre, Carl Zuckmayer's new play "Hauptmann von Koepenick" ("Captain of Koepenick.")

Traute Flamme will get a divorce from her husband, architect Jacoby-boy. Reason is a motorcar trip to Dresden with director Saltenburg.

Richard Oswald is waiting for Heinrich George's return in March to make his new talkie "Der Letzte Zar" ("The Last Tsar") with George as Rasputin.

Mischa Spoliansky and Marcellus Schiffer have finished their new revue "Alles Schwindel" (All Swindle) It will show in Reinhardt's new theatre, am Kurfuerstendamm, in the Spring.

Montreal

Still feeling pinch of Xmas overspending in this burg.

His Majesty's (legit) went film last week and got $10,000.

Gigli ran capacity at St. Denis; Galli-Curci advance sales look like turn away at same house.

Capitol admish down to 60c with Palace special Sunday matinee up to 5 p. m. at 50c. Imperial early show at 15c.

Grand opera back for annual show, four days only, at His Majesty's. Followed by nine days of French plays.

Admish figures all over main stem district slashed, with early shows cut as low as 15c. Neighbs so far not following suit.

Pay-day comes here mostly 15th and 30th; hence thin times for picture houses in between dates. Never so bad as this January.

Siamese twins at Loew's getting big ballyhoo on twin contest in "La Presse," large circulation French language newspaper. "La Presse" has set aside special office to handle fan mail.

Quebec Liquor Commission sold $27,539,966 worth of liquor in year to May 30, 1930, with net profit $8,469,292, record in nine years' operation of commission in Province of Quebec.

Regal Films Exchange here has taken over whole output of British and Dominions Film Corporation for distribution in Canada. British picture successes in this city have been few.

It'll be hard to pass censors on Clara Bow pictures from now on, according to undercurrent gossip here. I. O. B. E. (Imperial Order Daughters of the Empire) sharpening knives.

Washington

Amongst the callers at the White House during the past week were Estelle Taylor and Richard Dix.

Plans are being formulated for a huge testimonial dinner to Harry Rapley, owner of the National, on his birthday in April.

A flu epidemic on in Washington. L. Stoddard Taylor, manager of the Belasco Theater, is the first to feel effects of the sickness—though he clings to his post.

One of the big Hollywood film stars, guest at a dinner here caused quite a bit of consternation by wearing her long, turquoise-blue gloves all during the meal.

James Hughes, treasurer of the Belasco and a world-war-veteran, is in Mount Alto Hospital for repairs—result of a recurrent injury. They expect to let him out next week.

Another English writer, Roland Pertwee, whose stories are well known in this country, is on his way to the nation's capital with his first play, "Heat Wave." Premiere first week in Feb.

S. E. Cochran, manager of the National Theater Players, with five spring and summer seasons to their credit, is getting ready for the sixth stand on "E" street. Expects to open earlier than usual.

Junion National theater, in operation here since early fall, closed its series of plays at the Wardman Park theater Saturday morning. Daughter of the Governor of Virginia, the former Suzanne Pollard, played lead.

Madeleine McMahon, who stepped as an understudy into the lead role of "The Gingham Girl" some years ago, and later with "June Moon," cut short a visit with her parents here in order to go into a new Shubert musical.

Anita Hart, co-author with Maurice Barddell of "In the Best of Families," the latest Thomas Kilpatrick production, made a quick jump from London, home town, to Washington to see the premiere of her play last week. She hopes to see it on Broadway soon.

Vanessi, dancer at the Earle the past week, sought an injunction from the District Supreme Court to stop policewomen from interfering with her act. It was claimed some of her dances were just a bit too far fetched—but she got by.

Oliver M. Saylor, formerly with Morris Gest, and now head of his own organization, hopped into Washington this week to do his first publicity stunt on the banks of the Potomac. He comes ahead of the new play, "Heat Wave.'

Thomas Cahill, financial editor of the Washington "Post," who played the managing editor in George Tyler's "Where the Woodbine Twineth," has returned to the stage at the request of the Community Drama Guild. He has a principal part in the play of the month.

With the Gridiron dinner, annual banquet of the Alfalfa Club and the Inaugural ceremonies of the National Press Club all coming within seven days of each other, Washington during the past week had more New York visitors than at any other period during the past year.

George Rothwell Brown, columnist for "The Herald," has turned out a new book—"Washington—Not a Too Formal History." Fox Movietone News is taking credit for inducing George W. Wickersham to give his own interpretation of his commission's report to President Hoover. It is intimated that George Akerson, the President's secretary, now going into the film field, had something to do with this.

Pittsburgh

Burlesque biz not so hot.

Johnny Harris coast-bound.

Arnold Stoltz out as Warner p.a.

Dick Powell back at Enright after flu.

Dave Walker, Ed Lowry's British sec, on sick list.

"America's Sweetheart" gave specs first break of year.

"Fuzzy" Pfarr, columnist, says he's going to write a play.

Nixon dark currently save for two nights of Adler family.

Benny Holzman around for "Flying High," at Alvin Feb. 2.

Norman Frescott, added stage attraction at Stanley this week.

Harriette Lake, of "America's Sweetheart," had 20th birthday here, she said.

Ruth Mayon, Wainright Sisters, Lafayette and Laverne and Lou Fink at Show Boat.

Newshounds go for new speak that hands out free beefsteak dinners every Wed. nite.

Dick Leibert gave his new kid an organ plug last week. No personal appearance, though.

Block and Sully liked the burg so well they're going to spend the lay-off between Detroit and St. Louis here.

George Seibel, "Sun-Tele's" first-string drama critic, picked "Mendel, Inc." over "America's Sweetheart" premiere last week.

Bernie Armstrong pays his kid valet $6 a week. Youngster makes twice that much in tips running errands for the acts on the bill.

Benny Rubin, at Davis, this burg's first m.c. Inaugurated presentation policy at Aldine four years ago. He's gone up plenty since then.

Lew Abel developing following with daily "Show Shopper" broadcasts from KQV. Reviews plays and pictures and also tells the ether mob what's coming.

Jackie Heller, local, sticking with Benny Davis' act and due at Penn in six weeks. Half-pint crooner used to be a newsboy and got his start warbling on the corner.

Auto show was biggest in years with capacity nightly and throngs turned away. Bait was free giveaway of several small autos. Don Bestor's band was the musical attraction.

Dave Broudy already lining up spring foursome. It usually includes, in addition to orchestra conductor himself, newspaper man, piano and saxophone, occasionally even an organist.

Vin Barnett took Joe Penner for one of the famous Barnett ribbings. Penner burned plenty when Vin accused him of stealing Harry Langdon's stuff. Near riot until Barnett was identified.

Havana

Ted Husing, Columbia's ace announcer, here with the Missus.

Hilda and David Murray at the Almendares, staging Japanese Night this week.

Theatre managers here squwaking on account of proposed tax in admissions.

The two largest morning dailies of New York use the same correspondent in Havana.

Chinese minister here protested showing of "Orient and Occident" film. No measures taken yet.

Sloppy Joe's bar was scene of attempted murder. Rivalry between guides. One stabbed in the back.

Karl Bickel, president of the United Press, in town for a day, had to postpone his sailing due to sickness of his wife.

Celebrities Week in Havana. More than 50 members of Writers and Artists Asso., here for golf tournament. Nancy Carroll, too.

J. P. McEvoy had his picture in bathing suit in papers here. He goes daily for a swim and carries his portable along to make notes.

Those three Hawaiians from the Sevilla like to roam the streets late at night. Maybe from Chicago. They walk in the middle of the street,

All papers now publishing went big for Nancy except Heraldo de Cuba that terms her "a disappointment for the fans because she even got freckles."

Musicians' Union asked president of Senate to exclude from the law project which bans foreign musicians from this country, those here over seven years.

"El Mundo" employees, left out of work when paper closed by government, pooled and bought out paper named "Now." Everyone sharing equal parts from the devil to the editor.

Some joker had the Associated Press and International News Service men out of bed at 3 in the morning by a phone call saying a bomb had exploded at the American Embassy.

Ernesto Lecuona, foremost Cuban composer, author of "Siboney" and "Peanut Vendor" sailing next week with his orchestra and native entertainers for a tour of Mexico and Central America.

Sloppy Joe has gone classy and now features three-piece string orchestra of Jamaican negroes. They play bad but sing worse. A great hit everytime they sing "Sidewalks of New York" and "Sweet Adeline."

Fanny Hurst left this burg disappointed because everything was so American-like. She wanted to break away from New York and found here the same thing. She wanted to eat real Cuban food, hear real Cuban music, see real rumbas, etc., but she didn't.

"El Pais," the paper that started with one edition in the p. m., is starting another edition Feb. 1. Now Pais will have four editions, one at 5 a. m., one at 11 a. m., another at 4 p. m., and the last at 7 p. m. It has two leased wires from New York, one A.P. and another U.P., besides pony service from International. Only paper in the world with this nut for cables.

The new Censors Board for films was named with Dr. Octavio Zu Bizarreta, Asst. Sec. of Interior as president; Rafael de los Reyes, secretary; Dr. Juan O'Naghten of the Press Club and Oscar Rodriguez Estrada, member of the Cuban Diplomatic Corp. Another member, from the Municipal Government will be soon named. The censor's board will meet each Tuesday morning at 10 to pass on films.

Newspapers still closed, John T. Wilford, editor of the English daily Havana American was to be deported as presidential decree was signed to that effect, but the old man played trick on sleuths by hiding in one of the most prominent hotels here and catching the plane for Miami, leaving the sleuths with the warrant as a souvenir. Now, Robert Hicks, former U. S. editor and financial backer of "American" will resume publication, having stated that he did not agree with Wilford's policy of opposition to the government.

Notice

Additional Chatter will be found on page 70.

CHATTER

Broadway

Walter Winchell never manicures.

Al Lewis leaves for the Coast Jan. 29.

Billie Gould may join the "Mirror."

By-liners are just about ready to fold.

Don Clarke is listed in "Who's Who."

Julius Ziegler almost went to Miami.

Charlie Einfeld is dieting and gyming.

Herb Crooker has his pollops amputated.

Ned Marin is in New York, from the coast.

Al Wise is back from a New England trip.

Harry Reichenbach is laid up at home.

New tea pots at Sardi's may spell prosperity.

Sam Ornitz here again to do some more novelling.

Willie Deutch is out of the Arrow ticket office.

Ralph Kohn spent the week-end in Atlantic City.

Mike Simmons' new alibi is he was once a boxer.

Herman Mankiewicz also came from Wilkes-Barre.

Joe Pincus brought back a near-tan from Hollywood.

Larry Schwab got a fat check last week he didn't expect.

Halsey Raines finally found a place for his pet lizards.

Jeff McCarthy's prescription for a cold is to laugh it off.

Louis Bernstein has left for Florida for a three weeks.

Louis Weitzenkorn off to L. A. for the Par. writing staff.

"Doc" Howe, of F. & M., remains in New York until Feb. 15.

Mrs. Joe Emmett has recovered from a two weeks' illness.

Jack Weiser starts a new play course at C. C. N. Y., Feb. 5.

Bill Lackaye is living at 1 West 30th street. And feeling fine.

Jolson raccoons it about town. He used to sit on the Yale bench.

Gus Van's sore throat isn't sore any more. He's singing again.

Adele Rowland, goes R-K-O vaude Jan. 31 in Flushing, L. I.

Jenie Jacobs will undergo a Dr. Amey operation Saturday (31).

There ARE taxi drivers who know the shortest route to your office.

Herman Bernie's German shep herd, "Fluff," has six new puppies.

Louis Mann receiving visitors at Mt. Sinai Hospital, but still quite ill.

Alan Foster slipped in from his Canadian spot; 38 below chased him.

Since Winchell played the Palace he's got a new wallet. The clippins.

Fights have been so bad in the Garden wrestling is doing a comeback.

Bobbie Roberts, who lost his wife recently by suicide, is back in New York.

Sid Skolsky is over a cold after collecting a test check from "Old Gold."

Picture company stenogs claiming to be bored a month after New Year's.

Concessions at Madison Square Garden said to provide 25% of its gross.

Iris Alexander gave a tea at the Stork Club. Victoria Carnot assisted.

Walter Neil, a counterman at Le Mons, was once a Publix unit stage manager.

Dr. Nat Lief says a fellow shot four sparrows and claimed self-defense.

Kate Pullman has another new comedy act, written by Eugene Conrad.

Harvey Sayres, back from Philadelphia, says he got sick on the Philly water.

Madison Square Garden slashed courtesy list for fights. Plenty of squawking.

Associated Press tipped "Five Star Final" is in line for the Pulitzer prize.

Frances Noyes Hart, novelist and playwright, is in New York to sell some scripts.

Shappy Shapiro, of the Whiteman office, has infected hair follicle. Egg on map.

Proposal to send "Babes in Toyland" on tour with Singer's Midgets has fallen through.

Janet of France has given up the vaude stage, opening a lingerie shop on East 63rd street.

Abner J. Rubien, theatrical attorney, and Irving Strouse, p. a., leave Feb. 7 for Florida.

Major Thompson (R-K-O) is in Florida, on vacation until March 1, visiting Ted Lauder.

Actors now forming clubs at Gerson's as an excuse to stay awake after theatre hours.

Joe Leblang back to Florida. Left Tuesday. Arch Selwyn and George White start Saturday.

The Friars Club, since the 100 assessment, looks like Main Street of a small town after 9.

Chevalier is running 'all over town considering all kinds of ideas for making more money.

Attendance so bad at the Schaaf-Braddock match the Garden didn't release figures. First time.

Meyer Davis, orchestra impresario, has sold his interest in the golfie in the Victoria hotel.

Harry Stride and Club Leviathan orchestra lost their jobs because the big boat went into drydock.

Eddie Hitchcock, formerly p. a. for the Paramount, New York, now free lancing from the Dixie Hotel.

Eddie Cantor keeps himself amused at Palm Beach by sending pre-paid wires to New York.

Charlie MacArthur and Ben Hecht back from their Charleston, S. C., hideaway. They wrote that play.

No surprise about Postal winding up at Leblang's. Nearly everything else in legit does sooner or later.

New spots for barkers along Broadway are in front of a boot-black and a frozen custard stand.

Charles Dillingham has been abed for two weeks, reported quite ill. Said to be suffering with grippe.

Harold Berg, newspaper contact man for Loew's Manhattan theatres, is home with an ear abscess.

Nathan Burkan, lawyer, abed for three weeks with same complaint but due back at his office next week.

Pair of Irvings, Tishman and Yates, hopped for Florida an hour after making up their combined minds.

Local No. 1, stage hands union, to hold a ball at Madison Square Garden Feb. 21. Proceeds to relief fund.

Joe Rivkin feels badly 'cause his hair is coming out, but alibies by saying grass never grows on busy streets.

Presidential ballyhoo in Washington for Radio's "Cimarron" was concocted by Ben Serkowich of R-K-O.

Will Morressiy is negotiating for a theatre on West 42nd street to give a show of 20 vaudeville acts, he says.

Nick Kenny has written a ditty with Jack Golden and Smith Ballew, entitled "Dreams." Published by Red Star.

Childs' waitresses, who earn 31c. an hour for 7½ hours a day, are being nicked 10% for the benefit of unemployed.

Edward G. Robinson, after cornering the market on good reading matter to take with him, back to Hollywood.

Yvette Rugel will leave early in June, with her hubby, Sam Green, non-pro, for England, for a return engagement.

Bob K. London, booker, who wants his monicker in the paper even if called a stooge, back in the Bond building.

State troopers are currently active along the Broadway sector, making investigation into bucket shop activities.

John Golden, Rube Goldberg and Charley McAdams are in Havana for the annual Artists and Writers' golf tournament.

The Jimmy O'Neals have one baby, a girl, and expect their forthcoming one to be a boy. Yes, Jimmy O'Neal.

Times Square loses the Beaux Arts ball next year when the group managing the racket aim to go exclusive at the Ritz Carlton.

"Cimarron" opening had almost as many people in front of the Globe as any picture gets at the Chinese on premiere nights.

Harry Fitzgerald completely recovered from motor smash. That includes damage lamp, thought to be permanently hurt.

Mary (Punkie) Sadler has been having such a good time with home folks in Anderson, S. C., she is sticking there a while.

Charley Bornhaupt, international booking agent, is still ailing and is living at the home of his brother-in-law at Stamford, Conn.

Henry Salisbury, of b. and o. dep. at Red Star, will marry Margaret Smith, non-pro, at St. Theresa's Church, Brooklyn, Jan. 31.

Florence Jessel didn't like the little closed car George owned and wouldn't let him use it so he bought himself a Rolls last week.

Golfers are practicing with ping-pong balls so that the new light-weight will feel like something when they get loose on the links.

Chin and Lee's chop suey and chow mein is retailed in a 7th Ave. store. Full portion, 25c. No charge for the service by Chinese girls.

They're all coming back from Florida. Cold and rain. And the natives were worried enough without the sun taking a runout powder.

Senator Francis Murphy, the gargling vaude comic, just returned from California, where he built a five-story apt. house for his parents.

Eddie Hitchcock, former Paramount Theatre p. a., Monte Proser, Walter Fleischman and Irving Adams have opened a press office.

Mrs. Charlie Morrison, Mrs. Jesse Freeman and others may hop back to Broadway any day now, from Miami. Too cold and wet down there.

Rumba rhythms and peanut vendors are now poison to the ears of a flock of showwise Broadway guys who have been rumbaed to death, they say.

The Morris twins, Bill, Jr. and Ruth, are finding out what's all the trouble in Havana. What makes them twins is that they both like Havana.

Al Goldman writing from Florida mentions the cold, rain and wind down that way this winter and gives his address as "Miami Beach, Alaska."

Paddy X, Irish barkeep, ~~in a mid~~-town speak, listened to a stew who squawked his way to the door. Said Paddy: "S'long; I'll see you in Bellevue."

Transatlantic liners at their piers in the North River now bathe their funnels in night lights. If you know the color combinations it's an ad. Anway, it's pretty.

Mercedes Gilbert, in "Green Pastures," has written a book entitled "Selected Gems of Poetry-Comedy-Drama." It will be published this spring.

Newsdealers who don't watch their stands too closely make more money than some that do. Customers leave nickels and dimes without waiting for change.

Funniest attempted suicide on record is that of a hoofer who jumped from his girl's dressing room window only to land on a fire escape a few feet below.

As soon as the doorman spots a piece of chewing gum on the sidewalk in front of the Manger Hotel a porter, with gasoline and scalpel, is summoned to remove it.

Max Eisenstock, technical director of the Cleveland Playhouse, in New York for a week, going abroad to study theatre conditions, for five months in Moscow!!

Jean Mallin, the headman in the pansy emporiums, has probably lost his appendix by this time. It went wrong without Jean's knowledge until the Doc pulled a knife.

Harry Cohn left for the west still talking about the $4,800 Notre Dame won for him in the L. A. Coliseum. But his California physique caved in under the chill of a hockey game.

Flo Ziegfeld returned from his hideaway Monday and started casting the "Follies." Attempt is being made to keep title a secret for a Monday morning splash in the dailies.

Railroads out of New York are feeling the lack of travel to the extent that choice reservations ordinarily hard to get except in advance can now be had at train time.

Park avenue debs, flaps and near-society debutters are not excited over the advent of Hope Williams from that swanky sector having her name in lights with "The New Yorkers."

Al Lewis arrived in New York from the coast and was to dine with Benny Burke. He wired "Will be at house at seven confirm." Burke telegraphed back:" Okay, bring billing and photos."

Music writers and publishers who gather for lunch daily in a Broadway restaurant are carrying on an endless discussion about whether radio makes songs or songs are essential to commercial radio.

Irene Raskin, the manicurist in the Palace building barber shop, was taken to Bellevue Hospital last week with pneumonia. She is being attended by Dr. MacKinzie, reported in a serious condition.

Morris Schlesinger, Newark theatre operator, thinks the U. S. Supreme Court will uphold Judge Clark's decision that the Eighteenth Amendment is invalid. Willing to take all he can get at 50 to 1.

Joe Bigelow was in a Harlem nite club where a couple of young colored Harlem hoofers were whamming it over on the floor. A stew shortly after on the way out, stopped at Joe's table, saying: "Young feller, you're a pretty good dancer."

Bunny Weldon rehearses night club floor show revues with a hot water bag tied around his neck. Karyl Norman also adopts that style of neckwear when putting a line of chorus girls through their routines.

The Ed Lenihans' second child, about three weeks old, is having trouble selecting a proper diet. Parents have been greatly worried although the doctors say it is not unusual and the baby will come through.

Managers of local golf clubs concerned about the shortage of water in the rservoirs. Must rain plenty the next 90 days to keep local courses from drying out by August. Croton is indiscreetly showing its mudbanks.

S. Jay Kaufman had never tasted intoxicating beverages until New Year's eve. He went to a party where there was a private bar with every type of drink on hand and he decided to test them all. Twenty samples and "out."

Tastes differ in sections. In Evanston, Ill., once, Eugene Moore, prisoner in the city jail, was released for playing the harmonica in his cell. In New York George Kelling, harmonica virtuoso, soloed at Carnegie Hall for a newspaper benefit.

Only expenses on the list of Mayor Walker's legit show benefits are newspaper advertising and salaries to the press department. Everything else, including the shows, theatres, office space in the Broadhurst theatre are free, latter coming from Alex A. Aarons.

Two lines, "You Filthy Beast" and "You dirty swine," had to be taken out of "Man From Chicago" (BIP) when the picture was shown here because of audience misunderstandings. To the Britisher the phrases are somewhat similar to mugg or bum, as used over here.

Swagger premiere of the Marquis de la Falaise-made "The Queen's Husband," at The Theatre in the Clouds (Chanin Bldg.), Feb. 3 evening with $5 top. Benefit for French war orphans. M. Maxime Mongendre, Consul-General of France, presents. Talker produced in Hollywood.

A canine cemetery is at Hartsdale, N. Y., on the White Plains road, where a headstone marks the spot of each departed pet. On Sundays the former dog adorers drive there and, putting flowers and red ribbons on the monuments, pause to mourn. Several hundred dogs are buried. Some of the monuments are massive and heroic likenesses of the departed animals.

Sam Kopp and Moe Rosenthal ambled to a swank speak to find their entrance barred by a new unbeknown doorman. For identification the mugg, Kopp, produced his reporter's police card. That usually works but the name "Kopp," plus the police on the card proved inverted logic. The two boys not quite but nearly got heaved out as the doorman sniffed a raid.

Baby Bernice is back. It happened over the New York-Los Angeles phone line, of which Sammy is the best customer. "Bibby" Tishman was the real cause for the reunion. "Bibby" is the dog, only his name has been changed to "Bibber" because everybody mispronounced Bibby. Bernice told Sammy about the monicker switch on the phone and Sam said okay. Then he said come home. Bernice did, after $14 of conversation. On Baby Bernice's first day back some mugg cracked to Baby Bernice and Sammy, "You two have had more revivals than the Shuberts."

Loop

Harry Katz de-appendixed.

Jack Johnson back Loop roaming.

Joe Walton got Chicagoized. Held up.

Frank Dare's gas buggy has the colic.

Charley Crowl, once selling acts, now selling autos.

Thoda Cocroft, if her sinus cures, will p. a. for Jane Cowl.

Final week of opera surprised everyone, with business heavy.

Mannie Shure never smokes cigars; he just buys 'em to give away.

Ann Winters is known to film row as "little orphan Annie."

Bob Murphy presented with a life membership in the Chicago Press Club.

James Petrillo, head of the musician's union here, to Miami for sunburn.

Irving Cobb refuses to go through the stockyards though broadcasting from here for Armour.

Bill Elson, local R-K-O boss, is now doing 15 minutes of back bending calisthentics each a. m.

Paul Whiteman worked 11 hours a day in Milwaukee, without a let-up, and didn't lose a pound.

Newest gag in the Loop is bootlegging marked cards any chump can use but few can figure.

Eddie Black can talk about tamales, hot biscuits and the way pie-crust really ought to be made.

George Meighan, local head man for Ringling, to Sarasota, Fla., for a combined business-pleasure trip.

Gene Paul King, announcer over at NBC, likes to tell about the time he was a legit actor on the coast.

Eddie Robinson of "Little Caesar" got his picture in all the dailies for his remarkable resemblance to the Capone boys.

Fern Kratish, stenog at the Schallman office, ended the suspense Jan. 18 and galloped to the halter with Hyman Peitelbaum, non-pro.

Three muggs giving themselves up to masseurs daily to be made to feel older and look younger are Sam Bramson, Lou Lipstone and Charlie Hogan.

Hugh Ernst has a cowboy friend who on his visit to Chicago wanted a room without a bed because he always slept on the floor. Bed for pansies, he said.

Lottie Gordon, who finished at the super-snooty Bennett school in New York, is having fun serving as la chef de reception at the Mart radio rooms.

CORRESPONDENCE Out

With the Correspondence department in "Variety" weekly for over 25 years, it now has been dropped. That dept. is partially replaced by current Chatter dept.

Only exceptions to the discontinuance of Correspondence will be the weekly columns respectively devoted to Chicago and Hollywood, to the rear of the paper as formerly.

Owing to the major portion of any town's attractions at present being pictures and those nationally released at the one time, there seems no further occasion to weekly duplicate them in the Correspondence reports. Other local items not in the general Chatter are distributed to various departments.

The new way of printing Chatter weekly from the keys gives a wider scope for small news, without eliminating any of the previous Correspondence matter, other than the attractions. These latter, if flesh, are mostly under routes in the paper, or mentioned in the box office reports, which also name the pictures locally exhibiting.

"Variety" inaugurated its Chatter page weekly to take in Broadway, Hollywood and resorts. It is extending to include key cities and the capitals of the world.

CHATTER

Miami

Moe Rabinovitz around the beach.

Fox Movietone taking pictures of celebs.

Belvedere Country Club open in Palm Beach.

Peter Arno among the celebs. Jean Ackerman, too.

George W. Loft, candy man, taking in the races.

Captain Richard Pearson Hobson here for short visit.

Mrs. E. F. Albee and Reed Albee are at the Breakers.

Thomas Meighan and Walter Donaldson at Bellaire.

Jack Kearns and Damon Runyon here. Fight business.

Lawrence Funke, radio tenor, here to sing for WQAM

Yacht Club boys signed for Embassy Club, for February.

Mme. Agnes Leist Beebe, concert singer, visiting Miami shores.

Granita deSol and Saro Blanco Sadium opened at Villa Venice.

Ralph Boyd, pocket billiard star, gave an exhibition at Miami Beach.

C. L. Kohler, head of the New York budget committee, vacationing.

Kathryn McCarthey and Jay Brennan with Norma Talmadge party.

John Stokes, 55, legit actor, shot himself to death last week in Sumter, S. C.

Norman Brokenshire, pioneer radio announcer, among the gang on the beach.

Edward Hatrick, of Hearst newsreels and Cosmopolitan pictures, at the Pancoast.

Norma Talmadge, Gilbert Roland and David Mir, Russian director, left for Palm Beach.

Tom Taggart, famous Hoosier politician, predicts a Democratic President in 1932.

Sol Nemkovsky here from Chicago to act as concert master, Miami Symphony orchestra.

Johnny Farrell believes that Helen Hicks will be the next national women's golf champion.

A. Mitchel Palmer, attorney general under President Wilson, here for the winter months.

Palm Beach Playhouse is presenting "Outward Bound" this week. Leighton Collins, director.

Mayor Jimmy Walker expected within the week. Mrs. Walker has been here for some time.

Rosemary Clark, 9, pianist, is broadcasting every Sunday evening at 7 p. m. over Station WJAX.

Patio Marguery, Palm Beach, opened with smart dinner dance. Ercole Marchisie, management.

Marguerite Aspinwall, fashion editor Ladies' Home Journal making fashion color photos for June issue.

Alexander Ott, sports promoter, was shot by Cecil Carbonnel, orchestra leader, following an argument. Ott only slightly hurt.

New club for Miami, to be known as Little Sketch Club, rendezvous for writers, artists and musicians. Ida Cylde Clark sponsors.

A temporary injunction was signed by Judge Shepherd against the Two-Bits Club, hotsy totsy night club near the race track. Whole show out.

James Montgomery Flagg joined the group of illustrators wintering in St. Petersburg. Others include Billy DeBeck, Marshal Franz, Pop Momand and Bob Dickey.

"Pa" Stribling will promote a heavyweight fight between Paulino Uzcudun and Tuffy Griffith for Madison Square Garden in March at the Garden's local arena.

Eddie Cantor, opened at the Floridian to one of the most brilliant and colorful crowds a night club ever saw any place. Celebs formed a throng that jammed. Hundreds were turned away owing to capacity. Jack Benny, m.c., opening night.

A rum runner with 500 sacks of liquor ran aground the other day at Golden Beach, just a few miles north of here. The scramble was on. Boat sank in seven feet of water. In a short time several hundred were at the scene with fishing lines, nets and every kind of contrivance imaginable. Some swam in with all clothes on. Not long before entire cargo was recovered.

At a meeting held between R. G. Grassfield, representing Florida State Chamber of Commerce and Hamilton M. Wright, representing Barron G. Collier, it was announced Collier had donated $10,000 toward a fund of $500,000 raised throughout the state in the interest of the "Forward Florida" movement, an advertising program, to advertise the entire state all over the world for the next three years. The contributions are coming mostly from Northern men who have large interests in the state. It is expected to raise a similar amount each year to carry on this idea.

Joe Leblang has appointed Sam Harris, Lee Shubert, George White, Arch Selwyn and Eddie Cantor on his committee to complete the details for a benefit to aid Miami charity. Performance will be given Feb. 19 at the Olympia theatre. Leblang conceived this idea some time ago and has worked tirelessly upon it ever since. He has been assisted by George Hussey, chairman of Mayor Reeder's entertainment committee and other theatrical celebs wintering here. It is planned to make the admission charge low enough to attract all classes.

Saranac Lake

Write to those you know in Saranac.

Andreas Erving on unlimited exercise.

Fred Rith didn't like the Bronx, so he's back.

A. B. Anderson, of the Pontiac, doing the same thing.

Doris Giltrap fighting a set-back. Hubby here with her.

Nurses sitting around waiting for some one to get real sick.

Alf Pierce fought off a mess of chills and fever. Up and okay.

Many things missing around the san., especially Benway's pleurisy.

Eddie Foy, Jr., said "I have played them all, but this one tops the list."

William Holly seems to have overcome his recent setback. Okay once more.

Mike McMamee (I. A. T. S. E.) now one of the boys, licked a serious setback.

Dr. Edgar Mayer reports there are about six patients ready for a clean bill of health.

Eddie Kane, once an "airer" here, always a big screen drawing card at the local theatre.

Six different M. D.'s examined Harry Namba. Only thing they could find was T. B.

George Harmon returned because he couldn't take the 'cure" between 2 and 4 P. M. in N. Y. C.

Fred Bachman's X-ray report shows spots, no doubt from breathing Chicago gatling gun powder.

Charles Libecap, now on unlimited exercise. Six months abed did it for him. Going home and to work soon.

Twenty inches of snow here. Nice sight providing you are "in" looking out.

Eddie Voss made a trip to big-town on receipt of a wire from Jack Lewis, who is ill at his Long Island home.

Millie Jasper, a newcomer from New York, a little run down. Few months here will put here back to normal.

Manager Dodds, Palace theatre, Lake Placid, starts the new year by giving season passes to all show people here.

Pneumo-thorax patients are Ida Howard, Ben Schaffer, Lawrence McCarthy and Angela Papulis. All doing well.

Charley Bordley and Frau are both in pink of condition. Weight added and everything. Now at the Berkeley Apts.

Ruby (Royce) Franklin, after six months of this Adirondack air, left to rejoin her husband, who is now vaudevilling (Franklin and Royce).

After two years of "airing" it in Albuquerque, Kathryn K. O'Connor (former understudy to Jeanne Eagles), okay and promoting a Little theatre there. First play will be "Rain." Miss O'Connor is a native of Cortland, N. Y.

Clancy Cottage, Bloomingdale road, Trudeau, N. Y. (Saranac), popular with show folks. Jean Steele, former burlesque, Margaret Grove, of "Vagabond King," Mandy Kay, Blackface comique, and Jack Nicoll there. Cheerful letter helps.

"The Valiant," by Robert Middlemass and Holworthy Hall, will be presented at the N. V. A. Sanatorium by Bobby Hatz. He will be assisted by Harry English and Lesh Temple. Through the efforts of Harold Ober, scrip was sent to Hatz.

Brooklyn

Al Burkes is out as exploiteer at the Albee.

Rian James, Eagle columnist, may do an m.c. at one of the downtown houses.

Helen Gahagan, Belasco star, gets all her fresh air in the Park Slope district here.

Brooklyn "Eagle" now carrying burlesque show advertising. Didn't for a long while.

Heckscher Theatre Players in "Wizard of Oz" at the Academy Saturday with big turnout.

Bob Reel, who does all the talking on the Par weekly broadcast over WLTH, is Maurice Bergman, p.a.

WSGH has had its call letters changed. WFOX now, with the Fox theatre outfit plugging their shows through this station.

Edna Simon, winner of Brooklyn Par-Brooklyn "Times" Opportunity Contest gets a week in the theatre beginning Friday (30). Blues singer.

Helen Twelvetrees visited mama and papa in Flatbush. Her daddy is none other than Bill Jurgen, gen. mgr. of the Evening Journal's Brooklyn Section.

Bob Weitman, city manager for Paramount, spending lots of time in Brooklyn these days. No managers as yet appointed for the local Par since Steve Barutio left.

Three local gals disappeared from home last week. Rumor persisted that they followed Rudy Vallee and band to Boston. Local rags didn't suggest this clue in story.

Charlie Davis, new personality at the Paramount, one of the few Irishmen to play on a Notre Dame football team. Davis' band is composed of Indiana college boys, all sporting fraternity pins.

Cleveland

Ohio dark for 4th week in two months.

New studio opened by WJAY with party for city officials.

Opening day changed from Thursday to Saturday by Hip.

Stubby Gordon deserts Chinese Temple for Florida vacation.

Manyy Landskroner's band pinch-hitting for week at New China.

Eleanor Wittenberg, local hoofer, with Rae Samuels for her new act.

Critics taken to Toledo by Hip to pre-view "Illicit" when print was late.

Eddie Stanley m. c.-ing and paying expert $25 weekly to teach new dog fancy tricks.

Robert McLaughlin sells publication rights to his "Demi-Tasse" to Longmans-Green Co.

Art Landry at Golden Pheasant, following Hal Kemp's band, which is off for college dates.

Jeanette Fox-Lee joins "Cherries Are Ripe" here. Arnold Gates at Cameo visited by stork.

Maurice Spitalny here on visit, all hot about Gus Kahn—"dawn" song gag in "Variety."

Max Eisenstat, Playhouse technical director, leaves to study in Europe, returning in June.

Eleanor Claridge, gossip columnist, and Fred Waring's ex-wife on three-month trip to Orient.

New York bank crashes cost Marthine Sisters three grand that took two years on road to save.

Tommy Canton promoted from vice-pres. to head of stage hands union on death of Oscar Sheck.

Vic Leval reopens Hollywood Cafe as Cocoanut Grove Jan. 29, with George Williams' band from New China.

Sheriff John Sulzmann trying to reform prisoners with newly installed phonographs and mammy records.

Frank Hines of Palace caught young Negro stealing his auto tires but gave him theatre job instead of hoosegow.

Katharine Cornell first called off premiere of "Barretts of Wimpole St., at Hanna, then decides on Jan. 29 three-day run.

After doubling as m. c., Manager Harry Shaw at State wrote in report to N. Y.: "Good show; m. c. especially great."

Sandwiches named for stars by a Playhouse Square eatery. Cream cheese with raspberry jam for Vilma Banky and Rod LaRocque.

Carlton Brickert cleaning up with stock production of "Loves Madame," stolen and revamped version of French farce called "Monsieur Brotteneau."

George Davis, caustic d.e., fast recovering from two broken legs accident, while Sidney "Winchell" Andorn is stealing his thunder with gossip col of his own.

Cabaret owners worrying about April opening of Lotus Gardens, deluxe chowmeinery which'll undercut all of 'em. Although on Baptist church property, Lotus secured clause in contract to sell liquor in case country goes wet.

Detroit

Russell Hicks here with "Wise Child" is expecting daily news he's a daddy.

Columbia grind since spring back to vaude.

Charlie Crafts is rumored engaged to "Miss America" of 1929, Margaret Eckdahl.

John Balaban in town last week and a number of the Publix gang too sick after he left.

Three girls in "Sketch Book" went on strike with a lawyer and everything. Patched up.

The Times Square, having flopped with burlesque of all types, is running grind pictures at 10c.

Dance hall advertising dancing five nights a week with all dances for old timers. Others not wanted.

Sam Benavie is in New York conducting the front part of the show at the Paramount for two weeks. Incidentally looking for ideas.

Jefferson B. Webb has resigned as manager of the Detroit Symphony orchestra to take over Station WWJ, owned by the Detroit "News."

John Carmody, Doug McPherson and Russell Hicks, all of "Wise Child," to do an original skit for the Players Club. Doug McPherson in "Wise Child," is a local. He graduated from the old Garrick, Jessie Bonstelle-managed, company.

Helen Harris, film critic on the Detroit "Daily," tab, going home to see mother in Atlantic City for a three weeks' vacation. Helen, who still does the dishes, will let her husband, Frank Smith, dramatic critic on the same sheet, do them meantime.

Cincinnati

Frank Aston sans mustache.

Chic Sale's ma visited him here.

Rag opry troupers now scarce in this village.

William G. Stiegler reads two books a day.

John Hilliard, warm fav with newspaper boys, on deck.

Shubert dark this week on account of "Blue Ghost" vanishing.

Trixie Friganza, Cincy's own, topping Albee bill, is Delia Calahan to natives.

Abe Libson using exclusive canine preparations to halt baldness and doing nicely.

Stuart Walker atmosphered Taft for "Fashion" by dispensing refreshments to customers.

Editorial boys on "Chump Educator" breathing easier since Miss McHenry took air.

Sam Wilson, dramatic critic of folded "Commercial-Tribune," is writing continuity for WLW.

Bill Danziger's page 1 notices in afternoon sheets becoming as standard as weather reports.

Robert Bentley, leading man of National Stock, recuping at Bethesda Hospital from append op.

John L. McCurdy has gained two ounces since coming to town six months' ago as R-K-O divisional chief.

Empress did biggest biz of season last week with black and white revue and Tan Gara as torso tosser.

Frank Conville's gag, "Lady would you like to see Radio at 19½—so would I"—out after first show at Albee.

Manager Unger of Grand pulled champ local mail plug by having the Big Store's house organ for 35,000 kiddies go special edition for Thurston.

Columbus

Red Grange in unit show at second-rate house.

Virginia Blackburn, former Scarlet Masker, booking jazz bands.

Max Wilder, WB exec., visits Neth offices here. Tie-up rumors fly.

Only one local minnie doing anything—and it needs a danceband.

Columbus Eagles put over three big charity shows. All for jobless.

Vendors now selling apples, tangerines, popcorn and assorted candy.

Betty Jane and Rosezell Rowland, local dancers, get Detroit dance hall contract.

All church programs at Gallipolis, O., start late to let churchgoers hear Amos and Andy.

Henry Cinclone, Loew's Ohio musician, sued for alimony. Wife asks big cut of his $84 per.

Yehudi Menuhin, 14, was presented with huge birthday cake when he played here last week.

Keith's Palace working on plan to have free tap dance studio set up somewhere in lobby soon.

State restaurant hit by union for allowing orch. to broadcast from its floor without paying the boys.

Two Columbus boys, Vyrne Hoft and Al Ferguson, of dance team, are with Lee, Lee, Lee and Lee unit.

Loew's Ohio gets phot of m. c., band leader and organist on front page local daily—for no reason at all.

"Dinty" Moore, mgr. Keith Majestic, sees standees for two weeks in row—also first time in months. All smiles.

"Hands Up," at Hartman, by Ohio State University Scarlet Mask Club in home town, here, failed to draw better than fair. Three shows.

Milwaukee

Old Merrill remodeled into Kresge store.

Morris Pollock, asst. at Palace-Orpheum.

H. J. Fitzgerald, local Fox head, in New York.

Will Singer, new manager at R-K-O Riverside, former Milwaukeean.

Garrick, formerly Bijou, ancient home of Litt and Dingwall melo, being wrecked.

J. William Deubach, formerly with Fox, new district manager for R-K-O, Milwaukee.

Irving Ramsdell is doing drama for the "Sentinel." Catherine Pannill Mead reporting music only.

Davidson has no legit booked until end of Feb. "Follow the Leader" and "Royal Family" are film bookings.

Publicity Director O'Keefe of the local Fox territory is a boxing judge at leading fistic encounters. And he calls them the way they ought to be called.

L. K. Brin, inde, pulled a wise trick in booking Art Shires, diamond and screen celeb, as headliner for his Majestic. Shires has signed to play first for Milwaukee.

Wisconsin "News" took a fall out of Milwaukee editorially for lax attendance at Davidson, city's sole legit. Warned fans a great possibility of not having any legit. in very near future.

Most of the girls in the Fanchon & Marco Idea at the Fox last week were Milwaukeeans taught by Carla Torney, the young Milwaukeean who has turned out as many dancers as the Tiller schools.

Paul Whiteman has a strenuous week in Milwaukee. Playing two shows daily at the Davidson, and noon, evening and after-the-show dates at the Hotel Schroeder. Paul claims to have lost weight. Not visible.

German talkers have been going good at the Pabst, long the home of German stock productions. "Two Hearts" stayed for three weeks. German stock on Sunday nights, with concerts and special legit bookings continue.

Louis M. Nahin has been elected pres. of Milwaukee Ball Club. Florence Killilea Boley, since falling heir to a large part of the club holdings on the death of her father, Henry Killilea, has given up active participation in the management. Nahin has been with the team for many years.

CHATTER

Hollywood

Murray Phillips has decided to stick out here.

William Howard looking toward Honolulu longingly.

Carol Lobmard will spend a month at Palm Springs.

Joe Santley trying to sell his homestead in Great Neck, L. I.

Mervyn Leroy hiding under a heavy overcoat on a warm day.

Richard Arlen and Jobyna Ralston honeymooning in Honolulu.

Pete Smith, chief Metro publicist, is due back at his desk next month.

Dorothy Lee has a new home at Toluca Lake. Swimming pool comes later.

Sammy Bircher, Paramount prop boy, is now a gag writer for Jack Oakie.

Ted Paramour back from Europe and returner to Par's scenario department.

J. J. Murdock thinks that he's putting one over on Pat Casey by taking up golf on the q. t.

Richard Barthelmess will take time off for a trip to Panama and South America after "The Mob" is finished.

New chief of police at U has the spiffiest uniform in town and is trying to get some as spiffy for cops under him.

Finding nothing to do for "Rex," the wild horse, Fox has given him away to Arthur Jones, studio contact and title man.

Mrs. Jack Holt returns shortly from San Francisco, where she has been resting in a sanitarium, following an operation.

Four former Ziegfeld girls are in Radio's "Bachelor Apartment." They are Mae Murray, Irene Dunn, Claudia Dell and Noel Francis.

While here, N. L. Manheim, U's foreign head, visited Tia Juana but failed to take the younger brother, Harold, along. Latter is goin' anyhow, he says.

Louis Adlon, Jr., here trying to bust into pictures with English, French and German at his command. He is the son of the owner of the famous Adlon hotel, Berlin.

So many picture names living in Berverly Hills have private phone numbers that the phone company had to install a special board at the Crestview exchange to handle the calls.

When Evelyn Knapp's first picture, "River's End," reached Kansas City, her home town, the theatre invited her relatives and friends to a special preview. Over 100 showed up.

"Asbestos" Piazza, the burn-up Hearts kid, has been supplentarily christened by Julian Saenger as the fender - denter. The Saengers, honeymooning here, scram from Calif. in a couple of more weeks.

W. S. Van Dyke's house looks like the installment collectors have gone through it. Chinese theatre copped all his African trophies, which filled the house, for the lobby during "Trader Horn" showing.

Among other local complications for the Hugh Kents (Bland Johaneson), an over-zealous gendarme made Kent get out at Laurel Canyon and walk the chalk-line. Seems that some of those signal lanterns were somehow getting messed up in the car Kent drove west.

Baltimore

Maryland shelved for the time being at least its big-time vaude revival and returned to the legit Monday.

Eleanor Kline, sec to Manager Saxton, Loew's city manager, is in the Hospital for the Women of Maryland, recuperating from an appendicitis operation.

Edwin L. Hall, former secretary of the Whitehurst theatrical interests here, collapsed in front of his office in the Maryland Life Building last week. He died shortly afterwards in Mery Hospital.

Harry Van Hoven, manager of Carlin's Park here, has secured Jack Curley's pro tennis for the local park. It will be debuted here on Feb. 19, with Bill Tilden and Karel Kozeluh on opposite sides of the net.

Baltimore "Post," local Scripps-Howard paper which had been published in temporary quarters in the Sun papers' building, for past month moved to its new plant opposite the Baltimore Hearst headquarters Monday. The old "Post" building was gutted by fire around the first of the year.

Atlanta

Jules Jernigan, for 25 years display ad manager for "The Journal," died.

Clifford Glick and Curt Peterson, of NBC, here to help routine Bobby Jones broadcast for Listerine.

Abe Lincoln perhaps is not as popular in this town as elsewhere. Picture titled with his name played three days at Paramount to indifferent business.

Bobby Jones has insisted that his radio talks be in the nature of conversations with his Boswell, O. B. Keeler. Keeler worked in the last show and will continue throughout.

Bootleggers, in swirl of after-Christmas slump, doing terrible business. Quality of goods poor and few customers. They'll write on the cuff or let you pay installments. Anything to get rid of the stuff.

Westchester

The Westchester Negro Choral Union has been formed with 200 members. The group is rehearsing for a music jubilee to be held at White Plains.

George J. Eagle, 40, manager of hotels, restaurants and night clubs in New York, Westchester and Florida, died of heart failure at his home in Ossining Jan. 22.

Only 1,000 persons attended the Clarence Darrow-John S. Sumner censorship debate at White Plains Jan. 22. By a vote of the audience Darrow was given the best of the argument.

Alfred W. McCann, of Yonkers, pure food crusader, who died Jan. 19, was at one time an actor. He appeared with Sothern and Marlowe in rep. shortly after his college graduation.

Benny Leonard and Matthew Singer, chauffeur for Mary Pickford, each received tickets for traffic violation in Yonkers last week. Leonard on a speed charge and Singer for wrong parking.

Edward J. Kayton, 33, of Mount Vernon, Westchester County News Reel, Inc. pleaded not guilty to a charge of second degree forgery in White Plains Jan. 23. Charged with forging six notes for $7,000.

Toledo

Benny Ross m. c'ing at Par.

Hoot Gibson in person at Paramount.

Apple sellers under supervision of city now.

Wall Caldwell, manager, Valentine, has 16 suits of clothes.

Fred Mollenkopf, city ed, "Blade," terror of p.a.'s, ill at home with flu.

And the shows (2) at the Empire (so-called burlesque) still draw the yokels.

Dick Overmeyer, p.a. Vita Temple, threw poker party last week, house warming.

George Ricaby, local clubman, suing wife for divorce. Trial better than Clara's.

Local sheets not giving names of radio sponsors in programs. Using only featured names.

All German dialogue picture at R-K-O Palace. First time ever tried here, for week's run.

When is correspondent going to see Marsh Gollner, manager, Par. Chase him for a week. No can find.

New district offices of Publix moved here from Rochester, ready for work. Sidney Dannenberg, district manager.

People here squawking hard times. But new nite clubs open every week. Latest is Silver Slipper. Just a joint.

Dick Richards, d.e. "Blade," barred from Princess last week. Did not have 1931 pass, and 1930 has gone into oblivion. Result, no review.

Al Amato and orchestra out at WSPD after one week's trial as studio band. Studio wants to put in 16-piece band with three key men. Union says no, all must be local.

Langdon Kumler, manager, Pantheon, happy. Two weeks (run in this town) on "The Lash," ditto, "Mother's Cry," one good one on "Kismet" and good returns first few days of "Little Caesar."

"Show Boat," new nite club going over big. Art Hicks and band allowed to play after squabble with union. Hicks in for two weeks. Sylvia Tucker, bills as niece to Sophy, heads floor show.

Cameo and Pantheon (straight filmers) not advertising in "News Bee." Both claim unfair reviews. Empire began ads in all three sheets lately when the rags began covering their wrestling matches every Tuesday.

Seattle

Will Durant lectures Feb. 6, Tacoma.

A. G. Bainbridge here from Minneapolis for two weeks.

Ruth Allbright with Will King show. Jesse Pringle, ditto.

Earl Crabb to L.A. for week to confer with H. B. Franklin, et al.

Virginia Valli flew up from L.A. for two weeks at Moore as guest star.

Amos 'N Andy still pop here and nightly drawing 400 into Paramount theatre loung. Coffee there 3 to 5.

Pauline Frederick to Chicago soon in dramatic stock at pop price of $1.50 top, appearing in "The Crimson Hour."

Keighley & Roscoe book big vaude show for Nile Temple on board U.S.S. "Grant," Jan. 23. Club dates also on up.

Seattle auto show angled for Will Rogers offering ten grand per week but chill. Amos 'n Andy unapprochable. Maybe Lawrence Tibbett.

Thelma Bird and Marguerite Russell joined with Alice Lee, tap dance instructor, at their Blue Bird dancing school. Joe Cooper looking for a vacant spot on the Orpheum building to hang on another sign.

Newark

Charlie Melson's in town again. So is a big picture at every stand.

Publix units at Branford are being cut and revamped to suit house.

New owners of the Playhouse are keeping it dark—and their policy too.

Newark Art Theatre did "Mary Stuart" last week for three nights. Cast announced as all professional.

Wally Vernon in for this week as m. c. at the Branford. Story goes he got fired the first night for working overtime and was immediately rehired.

Denver

Major McCoy is visiting in Wyoming.

George Morrison and orchestra at Tokio ballroom.

Stock show is packing 'em in—added rodeo this year.

Local pastor claims Denverites have "sex ethics of barnyard."

H. B. Loveless, Universal salesman, father of boy, born Jan. 12.

Any kid big enough to handle the gloves is in the Elks boxing and wrestling tournament.

Helen Sherman is handling the organ at the Mayan. Stanley Del Mar, formerly there, faded.

Ray Thome, now a radio announcer in addition to job as blah man for the Paramount.

R. J. Ekander, former circuit musician, made director Fort Morgan high school band and orchestra.

Josef Skrivanek, formerly of Denver, brought a 12-piece orchestra home with him and moved into the Madrid ballroom job.

Barney Cohan, who used to write picture reviews for the "Post," and later with International News Service, is checking for Radio pictures.

Duke Dunbar, secretary Film Board, spending most of his time at the state capital, watching legislation. Harry Huffman, president Rocky Mountain MPTOA, keeps him company.

San Francisco

Mort Singer still busy with the final details of ironing out labor difficulties.

Jack Tillman, district manager for Columbia Pictures, headquartering here for a week in Phil Weinstein's office.

Dick Spier is wearing overalls getting in and out of his office in Paramount theatre where the painters and paperhangers are slinging brushes and buckets.

Henry Duffy has dug an old one out of the trunk for himself and Dale Winter to put on Alcazar stage. "The First Year" announced to follow "Torch Song."

Janet Gaynor, back from Honolulu, and giving the ship news lads an earful regarding her marital ituation. Denied any rift with husband, Lydell Peck. Richard Arlen and his Mrs., Jobyna Ralston, on same boat.

Allan Washauer, manager Warfield, patting himself on the back for holding back Clara Bow's "No Limit." He hit the screen with it just in time to cash in on the eight-column newspaper heads the dailies gave to the Bow-De Voe fracas.

Patricia Hazlett, for five years with Fox West Coast as chief switchboard operator in the San Francisco offices, died after four days' illness of pneumonia, Jan. 15. Before going to Fox West Coast she had held a similar position with the Paramount offices.

Bronx

Loew's Burland asking patrons to suggest revivals to fill in its double-feature bills.

Benefit show at the Alhambra Jan. 31, at midnight, for the son of Lou Dischler, theatrical printer, who is ailing.

Claim that the boxing bouts at the New York Coliseum didn't smell bad. Odor left over from last spring.

Aping the presentation houses, the San Jose has the Spanish m. c. equivalent. He is Humerto DeDios but does not carry a fiddle under his arm.

Failure to pay $15,000 in back rent forced Michal Michalesko and his Yiddish troupe out of the Prospect. Michalesko promptly went into the Bronx opera house, dark for some time.

Joe Kligler, manager of the Daly, gave the boys and girls a feed the other night. For no reason except that he wanted them to present a good appearance to the customers.

Helen Kane made her first stage appearance in one of the "Fordham Flashes" amateur revues at the R-K-O Fordham, with the result that every gal in this year's local show wanted to do a "boop-boop-a-doop" song. Among the things Manager Chris Egan has to contend with.

Providence

Little Theatre movements beginning to spruce up since stock company closing here.

Roxy and his Gang at the Carlton, Feb. 9, in benefit performance for Shriners' Hospital for crippled children at Springfield.

A group of opera singers, calling themselves Manhattan Opera Stars, are playing a short engagement at the Providence opera house. Attendance and company is likely to fold any time. Fact that residents here have been taken in plenty by two previous opera companies last season and the season before is responsible for dive.

Not satisfied with billing a regular wrestling match with every Wednesday night's burlesque bill, Modern Theatre management is now selling house en-block to fraternal organizations. They hold annual meetings and decree workouts after seeing a burlesque performance. Both stunts are being worked by Fay outfit here to revive interest in burlesque, at the lowest ebb ever.

Boston

Mayor Curley still bars apple peddling.

Buddy Walker held over 2d week at the Scollay Square Olympia.

Gayety (Mutual burlesque) closes after a struggle of years. Going pictures.

Automobile Show ended Saturday with only fair crowds and poor sales, despite newspaper articles to the contrary.

Chicago Opera this week reopens the huge Boston opera house with a better advance subscription from Back Bay bluebloods than expected.

Adelyn Bushnell, local stock favorite of several years ago, has emerged from retirement to play lead in "The Racket" at the reopened Copley.

Ben Goldberg, music publisher, announces engagement to Lillian Greene. Dinner to them at Cocoanut Grove with Ann Gershon as hostess and George McKillon, m.c.

Lido Venice has engaged Jimmy Carr as orchestra feature. Danny Duggan is drawing them in with dancing contests at the Bowdoin Square and Joe Mender has reopened the Club Karnak as "The Alabam."

Charley Winston, divisional manager for New England RKO, has changed the Keith Memorial opening schedule to Friday with a reserved seat midnight performance Thursday nights for advanced showings with a surprising draw, considering Boston closes early evenings as a rule.

Mayor Michael C. O'Neil assumes full responsibility for granting film licenses for Sundays in Everett, suburb of Boston, publicly blasting a member of the City Council who stated that somebody had received $3,000 for slipping the change in law across on a public who didn't approve of Sunday entertainments.

New Haven

Samuel Grant added to Paramount staff on publicity.

Amos 'n' Andy, now playing the outskirts at 5c admission for kids.

Bernie Hynes, of the Fox office, is back in town with a Bermuda tan.

Daggett Lee, p. a. and treasurer, handling Yale's Woolsey Hall Concert Series.

Kearney Walton and his wife, Luella Lee, have an apartment in West Haven.

Elks Club charity circus, with $20,000 worth of big-top talent, this week at the Arena.

Colony Lodge breaking out with the Luxor Club Orchestra twice weekly with 50c cover.

Casper Cummings, proprietor of Rustic Inn, given release on charge of wet law. Third offender.

Professional boxing in this city can't draw a decent gate so Arena management is rumored ready to air the gate.

Old Colony Inn, near here, had a visit from police, who found plenty of cheer syrup and a roulette wheel.

Sheffield Scientific School of Yale giving it 10th annual series of free films showing different phases of manufacturing.

Elayne Shepard and Mona Soltis, of "Nina Rosa," teamed with local golf pros in exhibition indoor match for publicity stunt.

Helen Scholder, America's foremost woman cellist, and wife of Stephen Perutz, Fox-Poli manager, is here with F. and M. "Southern Idea."

Fifty citizens reading about the Bow trial went nuts trying to decide which newspaper service was correct—is it Daisy DeBoe or Daisy DeVoe?

In the absence of President William Lyon Phelps, Mrs. Ernest Howe, vice president, will conduct the annual meeting of the Little Theatre Guild this week.

It seems only yesterday town turned out to welcome Ken (Mike) Strong and his bride, Rella Harrison, former "Vanities" girl. She's getting $25 a week alimony.

Dan Cummings, Paramount stage manager, went to Hartford for the unemployment benefit and is now losing a week's pay on account of the grippe he developed there. Perhaps they'll give him a slice of the $9,400 gross.

An actor, Phidelah Rice, who bills himself a "monactor," pulled an Owen M'Givney on a local audience last week when he presented the entire 3-act comedy "David Garrick" single handed, and with no scenery except a monocle.

The Old Plaza's Do-as-You-Please Easy Way of Running Drew Class And Mixed Trade for Side Stuff

Probably never a house like this one. Probably never another.

This amounts to one of those "now it can be told" things. Reference is to the old Plaza, on Madison at 59th, New York, which used to take fourth and fifth run pictures and play them to an audience any film company would like to round up for a $5 or $10 premiere.

The Plaza had a clientele which could be traced in Who's Who, the society columns and a police sergeant's record. All three factions kept the small house staff busy from the cashier to the collegiate bouncer in the balcony.

It was only about two years ago the Plaza folded, to give way to an office building. The theatre just couldn't stand the gaff of the property rent based on a new appraisal. It had been operating on a 20-year lease and was getting away with murder, figured on real estate values dated somewhere early in the 20th century.

House slogan was "A Rendezvous of the Elite" and that covered a lot but not everything. It didn't take in the prosties and sneak thieves who used to wander around until chased by some enterprising assistant house manager.

No one ever got wise to the femme solicitors until one day the three ushers began to systematically disappear from their stations. They'd be back at their posts and always with a fair excuse. This went on for days until the house manager finally discovered that one of the old-fashioned girls was founding the basis of a fortune.

Balcony Necking

Meanwhile, the show would be going on. In the days when necking first went on public view, the Plaza balcony was an education for students of the art. And an advanced course was generally always in session in the heavily curtained "Imperial" side boxes into which the boys in the orchestra pit had a sight line with the drummer doing sentry duty. A rattle of his sticks was the tip-off for the theatre's flying squad to noisily come down the side aisles, shake the curtains, rearrange the chairs or anything to interrupt. It was reported at the time that drummers used to bid for the job at the Plaza.

But the main reason the theatre drew business was its liberality in permitting an audience to razz its pictures. Features were booked with this in mind. The scions and heiresses from Park avenue would pile into the balcony, where smoking was permitted and the remarks hurled therefrom have kept many a modern columnist alive.

The youngsters were in turn backed by the younger married set, also from the class residential district. Some of these went so far as to despatch from two to four servants to the theatre at any early evening hour merely to hold seats for her when arriving around 9. Cocktail parties in the front rows of the balcony were ordinary—jibes being hurled at the screen between drinks. Tips for ushers ranging from $5 and up squared those things.

Gallery Rubbering

Meanwhile, in the second balcony matters were on a different plane although adhering to the same freedom of speech manifesto. Up there the price was cheaper and the hoodlums from 10th avenue took advantage of the scale if only to peer down to see what their betters were getting away with. And they saw plenty. Possessing a small house staff at best, the ushers were college athletes working their way through school and the gallery was always the tough assignment.

One night a particularly bad disturbance called for more than the usual mild corrective measures. So an usher, who stroked the Columbia crew, reached over in the dark and pulled one disturber right out of his seat—and the boy was a cripple. It was then only a question of time when the 10th Avenue mob would come in looking for the usher and it didn't take long. The next night.

Wise to the bunch in the gallery and what they were there for, the house manager figured out a pretext to keep the oarsmen in the office that evening. But he didn't figure on the ringleaders going on a search of their own. A sudden disturbance at the back of the first balcony sent the manager flying up there to find the much sought after usher backed against a wall laying about him right smartly with a fire axe to keep off a pack of 15 or 20 wolves. The cops finally broke that one up.

Wise Management

The Plaza got most of its business after 8:30 at night. Long before the hotels would permit women to smoke in their dining rooms, the girls were taking deep inhales at this theatre. Half the girls from the exclusive private schools who trouped in twice or thrice a week knew the ushers by their first names. Much of the time the staff was talking over the next prom. game, or fraternity politics while sitting down with the patron to have a smoke.

The only real chance a picture had to run undisturbed was if one of the kids had a pair of dice immediately a crap game in the foyer. Ushers would warn but no one really minded. "If that's what they come here for, why stop 'em?" was invariably the attitude of the management.

With its rep constantly growing the house drew a crazy assortment through its doors including not a few just from curiosity. They were generally satisfied. Lads with loose hands, financially and physically, were always being stalked on all floors but not with much success due to the limited staff. Pansies and Lesbians comprised another contingent upon which the drummer would do sentry duty via binoculars, perhaps the first house in New York to be so scrutinized.

4-Year Wait

A stool pigeon tipoff on a threatened stickup once swamped the theatre with detectives for which the house manager was to act as "blind" by walking across the lobby holding the money satchel at the usual time. All the cops said to the manager was, "Don't worry, we've got you covered if they shoot." And the manager spent four years from eight to 10:30 waiting to do his act.

When the stickup failed to materialize a half dozen of the detectives slipped to the manager's office figuring the job might come off there. Waiting in the dark someone came up the stairs and four billies nailed him on the head as he came through the door. It was the orchestra leader who three days later woke up in the hospital still babbling about one of his violinists who should be driving a truck.

The Plaza passed out minus any special publicity, although many a Park and Madison Avenue resident misses it for its atmosphere. New York has known no theatre like it since it expired and it's doubtful if there's another of its like in the world. The shoppers for violets, pansies, and orchids have had to find other spots, possibly without a picture.

Arrests Now for Hotel Debts; Flyer Pays Up

Charles Rogers, 30, residing at the Dixie hotel, was freed in West Side Court when arraigned on a charge of failing to pay Lew Werner, manager of the Park Plaza hotel, New York, $273.85 for board and lodging. Rogers made good the bill when arraigned for the second time.

Rogers is known as Dare Devil Rogers, trick aviator. He spent a few days in West Side jail. Werner charged that "Dare Devil" stopped at his hotel from February to March, 1930, and ate the hostelry food. When the bill was submitted Rogers, stated Werner, didn't pay. The hotel extended time.

The flyer was hailed to court on a summons. Friends rounded up the money.

SCHAAF JUST WINS FROM J. J. BRADDOCK

By JACK PULASKI

Big Ernie Schaaf, whom Jack Sharkey has a piece of and helps handle, was 3—1 in the betting against James J. Braddock, Jersey City heavy, at the Garden Friday. Schaaf won the decision but the short enders got a run, the contest being rather close.

Considering that Schaaf (198) was 18 pounds heavier than Braddock the latter put up a lusty exhibition. In the early rounds Jimmsie leaned on his good right mit and landed a bunch of nifty socks on Ernie. It is known Schaaf can take it so Braddock's good intentions to mow him down didn't quite work out.

Braddock went out in front in the first four rounds. Later he tired and became inaccurate. In the ninth round Jim snapped out of it and gave the fans a kick by mixing freely with the Bostoner. In the 10th and last round Schaaf took the lead, landing four or five hard rights to Braddock's face then switching to the body. Jim was crouched over during the last two minutes and had to take it.

At close quarters Schaaf was the master, Jim knowing nothing about infighting. It was that department that doubtless figured in the point score. There was some razzing of the decision but it looked O.K.

Sharkey's Opinion

Sharkey thinks Schaff will be a contender for the premier fight honors but he does not impress as being that good. Seemed slow on his pins and looked easy for a right hand. He has a powerful, tapered body and seems as strong as any of the heavies.

Semi-final started like a wow, with Nick Testo and Vittorio Livan, fresh from Italy, the mixers. The Italian was going along very well until late in the first round when Nick clipped him with a left hook and socked in the right. Down went Vittorio who refused to take a count.

Next round the boys (middleweights) supplied plenty of action. Suddenly the bout went floppo. Livan hit Testo in the cup and the upstater fell writhing. The bell sounded at five and he was dragged to the corner. During the rest period Testo's handlers were unable to ease his sufferings. Bell sounded for the third round with Nick unable to rise. He was counted out, sitting down.

First Foul Count Out

It was the first fight in which a man was put out of action by a foul blow since last summer's ruling when the boxing body ruled there would be no fouls. Under this rule the victim must continue the fight, otherwise a technical knockout is marked against him.

First 10-round bout was a whiz between Sam Bruce, colored, and Madison Dix of the coast. They smacked each other about. Looked like Bruce would go out early in the fight but he came back so strongly and showed such punching power the match was rightly declared a draw.

Unconscious Young Lady May Be Nite Club Hostess

An attractive young woman about 22 years old, richly attired, whose identity is still a mystery, is confined to Roosevelt hospital, unconscious, after she drained the contents of a small phial said to be veronal, according to detectives John Coleman and Joseph Fitzgerald of the West 47th street station.

Police believe the young woman to be a hostess in a night club. She entered a Broadway cigar store, spoke with the clerk and entered a telephone booth. She deposited her nickel but never called her number. The clerk noticed the woman apparently asleep holding the receiver.

The girl is of light complexion with long blond hair and grey eyes. She wore a costly heavy coat trimmed with brown fur. Her dress was red with white fur trimming.

Bumps Into Cab, Actor Gives Theatre Address

Claiming to be an actor and giving his address as 216 West 51st street, which is the Capitol theatre, John Heath, 47, was removed to Bellevue hospital suffering from a possible fracture of the skull.

Stephen Piozza, taxi chauffeur, of 939 Metropolitan avenue, Brooklyn was going south on Eighth avenue. At 53d street, Heath walked into the rear of the cab, stated the driver.

Razzing The Home Town

(A series of stories on the inside show end of key cities, without giving the cities any the best of it.)

PITTSBURGH

By Harold W. Cohen

Pittsburgh, Jan. 24.

Two rivers, the Allegheny and the Monongahela, come together here to form the Ohio. They meet in Pittsburgh every day, but they haven't spoken to each other for centuries. The rivers don't stay very long, however, and neither does anything or anybody else. At that it's still the best show town on the road—ask Ziggy, he knows—and they're still talking about the time a 50-cent road company did a $16,000 week at the old Bijou with "East Lynne." Maybe it was "Ten Nights in a Barroom."

Prohibition hasn't made much difference to Pittsburgh. There's a speakeasy for every vaudeville performer selling apples. The whisperlows are handy, too. There's one around the corner from every newspaper office and theatre so that the newshounds can dash out between three em dashes for a nip and the performers can gulp down a Bacardi between bows without missing a bend.

They say this burg's audiences need a furnace under each seat to warm 'em up. That all depends. If they pay 60 cents, they'll applaud anything from Corse Payton to elephants. If it's $4.40 they pay and expect the acrobats to break legs and Helen Morgan to put callouses on what she covers a baby grand with. Ziegfeld's shows always do capacity here and that burns Carroll and White. It's Carroll's home town, too. He used to sell programs in the Alvin for two bucks and four bits a week.

First Nickelodeon

Film history was made in Pitt. The first nickelodeon in the world was opened here by the late State Senator John P. Harris, and they laughed at him. But Harris left millions and the fellows who laughed are getting their daily meals at the Helping Hand Society. The nickelodeon magnate had two sons, John H. and Harry. John's divisional manager for Warners in this section and Harry's married to Jane Thurston. Now that Thurston's related to Warners, nine or 10 times removed, maybe he'll be

(Continued on page 64)

Apt. Supt. Very Wordy Over Constance Collier And Bairnsfather Affair

The association of Constance Collier with Charles Bruce Bairnsfather, English cartoonist, which prompted his wife, Cecelia, to start divorce proceedings, was disclosed when an inquest was held by N. Y. Supreme Court Justice Edward J. Glennon. It was attended by Mrs. Bairnsfather and two witnesses but by neither Miss Collier nor Bairnsfather.

At the opening of the hearing, David Segal, attorney, told the court he appeared for Captain Bairnsfather to withdraw the captain's answer to the suit insofar as it denied unfaithfulness.

First witness was Mrs. Anna MacDowd, superintendent of a studio apartment house at 24 East 35th street. She said the Bairnsfathers moved into a ground floor apartment early in May, 1930, after taking out a two-year lease, but on May 21, 1930, she stated, Mrs. Bairnsfather left for England, on May 24, at 11 p. m., she said, she opened the outside door for Miss Collier to enter.

"She told me not to allow anyone into Mr. Bairnsfather's apartment while she was there," declared Mrs. MacDowd.

Mrs. MacDowd said Captain Bairnsfather received Miss Collier into his apartment. An hour later while the MacDowds were playing cards in their apartment below that of Bairnsfather's, she said, her sister stepped into the rear yard and returned, saying, "The Bairnsfather's apartment is dark. That's funny."

Half an hour later, she said, she recognized Bairnsfather's step in his kitchen above her and heard him cracking ice at the ice box. Mrs. MacDowd said she remained up until 2 a. m., and Miss Collier had not departed at that time, and the following morning, Sunday, May 25, she heard Miss Collier and Bairnsfather walking about upstairs.

Tailor Called

Neither Miss Collier nor the captain left the apartment all day Sunday except that the captain went out about 8 p. m., and returned an hour later with a small package, which she saw when she let him in. On the following day, Monday, she said a tailor arrived to collect a $50 bill owed by the captain. Mrs. MacDowd said she went to the captain's apartment door, a glass affair, knocked, and saw two figures jump from the day bed. When the captain opened the door, she said, Miss Collier, in a bathrobe, was entering another room, and the captain "in sweater and pants," instructed Mrs. MacDowd to return to her apartment where he would send her a check for the tailor on the dumbwaiter. She said he did.

Miss Collier left some time on Monday, but Mrs. MacDowd said she was in another part of the house and did not see her.

On July 30, last, she said a Miss Baxter, employed occasionally by the Bairnsfathers as a nurse when their now eight-year-old daughter, Barbara, was ill, came to the house and told her the Bairnsfather furniture was to be moved to the storage as Mrs. Bairnsfather was ill in England.

The furniture was moved but the radio was to be taken, the truckmen told her, to the home of "Mrs. Bruce" at the Gainsborough Studios, 222 West 59th street.

"There must be two Mrs. Bruces," Mrs. MacDowd said she replied to the truckman, "and I told Miss Baxter there was another Mrs. Bruce."

The next witness was Max Pfeiffer, superintendent of the Gainsborough Studios. He testified a couple who described themselves as Mr. and Mrs. B. Bruce, but whom Pfeiffer identified from photos as the captain and Miss Collier, rented a three-room apartment. The woman told him she was Constance Collier, an actress, he said. "Mr. Bruce" said nothing, but after they inspected the apartment, Miss Collier gave him $100 as a deposit and a few days later "Mr. Bruce" paid the balance.

They lived in the studio with Phyllis Winburn, Miss Collier's secretary, he said, and remained two weeks when Miss Collier told him, he said, That she and" Mr. Bruce" were going "to sea" and not to receive any messages for them.

Mrs. Bairnsfather testified she lived at 20 West 72nd street, married her husband Oct. 5, 1921, and that they have agreed out of court that he pay her $5,000 a year alimony. She was represented by David P. Podell.

Justice Glennon reserved decision.

Jack Curley Presents Champ Wrestling Belt To Londos at Garden

Jack Curley was head man at Madison Square Garden Saturday evening when he presented a golden, gem-studded belt to Jim Londos, world's wrestling champ. The sturdy Greek met Jim McMillen, collegiate star, for the title at the Garden Monday. The occasion was set off by a beefsteak feed attended by sports writers, officials of the Garden corporation and a selected bunch of beefy wrestlers.

Joe Humphries was spotted as m.c. He clicked when refereeing to the gathering as a "golden bread line." The belt was brought to the head of the table by Curley's maturing son, a ringer for his pop promoter. William F. Carey, president, and Colonel Hammond, gen. mgr. of the Garden, spoke as did others.

Speaking of the big business wrestling is drawing at the Garden and the slump in boxing attendance, Humphries said it appeared that the defeats of popular champions such as Al Singer and Jimmy McLarnin were factors.

EXPLOITING BREAD LINES

"Imports" From Chi On Coast as Gambling Ship War Gets Hot

Hollywood, Jan. 27.

Open warfare between Mexican gambling resorts and the gaming ships at Long Beach, Cal., has taken on a new and more serious twist with arrival on the coast of a number of Chicago "hip" toters. With the ship interests along the beach known on the inside to be controlled by Loop dough, the boys are here for a reason.

Right now some of the faster moving lads from Chi are hanging around San Diego, a stone's throw from the border, and not for the climate.

When the ship racket started at Long Beach a couple of years ago, Tommy Jacobs, then operator of "The Ship," was the most important factor in the spot. The Windy City mob, getting a whiff of the situation, dispatched Farmer Page to line up the territory. Page went to work and it wasn't long before Jacobs and other significant beach gamblers fell in line and joined forces with the outfit.

When recently the Tia Juana and Caliente bunch stepped in on the beach resorts, bringing such pressure to bear as to almost completely paralyze the play there, the Chi mob, whose dough is tied up in the boats, did a pretty burnup and went into action. First to be picked out for punishment was Zeke Caress, betting commissioner at Agua Caliente. In a story two issues ago "Variety" inadvertantly mentioned Caress as gaming concessionaire at Long Beach.

Joveddah's Crystal, It Holds Out on Him, But Cops Don't–So He Moves

Grand Rapids, Jan. 27.

Joveddah's deRajah, self-styled Hindu Prince, saw and know all, didn't quite seem to have the necessary vision to ascertain that the local police were investigating his practices.

For weeks the sleuths have been on his trail but the crystal never told him. The prince is well known in these parts. For some time he conducted a program on radio and his scrap book bulged with press notices. His leanings toward the fair sex got him in trouble. Joveddah had planned an elopement with a Grand Rapids widow who is said to have $100,000. The police stepped in and today Joveddah de Rajah is just a 44-year old crystal gazer from Madison county, Ill., who left town by request.

THE GREAT CHESTERTON FALLS DOWN ON LEGIT

New Haven, Jan. 27.

Gilbert K. Chesterton, British critic, settled himself comfortably in three armchairs and mopped his copious brow with a tablecloth prior to draining the contents of a 5-gallon keg of aqua pura.

"Now, young man," he said, "what was your question?"

Chesterton had just completed a debate with his verbal arch-enemy Clarence Darrow on the subject "Will the world return to religion?" so it was quite fitting to ask "Will the world return to legitimate audiences?"

"Personally," said G. K. C., "I feel positive the talking picture will never eliminate the legitimate stage. There are certain things about the legitimate stage which can not be replaced by pictures and I believe that the stage will continue to be with us."

"On what do you base your opinion?" persisted the reporter, attempting to blast something concrete from this fountain of knowledge who had been described as having an intelligent opinion on almost any subject under the sun.

"Ah, there you have me," came the reply. "I shall have to admit that my opinion on this subject is somewhat prejudiced as it is governed more by my personal desire to see the stage regain its place than by any accurate survey I have made of this question."

And another promising interview laid an egg.

Indecent Book Fine

Convicted of publishing and selling an indecent book, Abraham Dingwall, president, and Sydney Abelson, manager for the publishing house of Dingwall, Rock, Ltd., 45 West 45th Street, were given a suspended sentence in Special Sessions. Alfred C. Risdon, of the American Anthropological Society, same address, was fined $100 for the same offense.

Dingwall and Abelson were arrested on the complaint of John S. Sumner of the Vice Society after he had purchased two volumns of "100 Merry Delights and Tales," declared to be obscene. It developed after the arrest that the defendants had obtained their copies from Risdon.

Different Causes Are Given for Club Abbey Mix-up by Bad Men

After running along without interruption for 44 weeks the Club Abbey, Broadway's most profitably operated all night mob hangout, was the scene of a flareup early Saturday morning which sent Charles "Chink" Sherman to Polyclinic Hospital with three bullets in his body and a dozen stab wounds about the face and head. Sherman, known in Broadway gambling circles, is expected to recover but will carry facial scars.

Although about 80 customers, entertainers and attaches were in the club when the fight started, all but Mavis King, who has a piece of the cloak room concession at the club, had run out when the shooting and knifing free-for-all abruptly came to an end. Mavis rushed Sherman to the hospital in a taxi and was held for questioning by the police.

According to the police the shooting was the result of rivalry between Bronx and Broadway beer selling mobs. Among those said to have been in the Abbey early Saturday morning was Arthur "Dutch" Schultz, Bronx beer runner. Schultz is believed to have been badly wounded during the scuffle that started near Sherman's table, but he was spirited away long before the police arrived. The shooting and "chivving" attack on Sherman marks the opening of a battle for the lucrative Broadway beer selling rights, until recently controlled by Jack "Legs" Diamond, police say.

Sherman, formerly associated with Arnold Rothstein, is one of Owney Madden's chief lieutenants and was in charge of affairs at the Abbey when the outbreak occurred. Madden, principal owner of the club, now wintering in California.

Causes

One theory is a debt started the works, when Sherman was asked for money due by another man in the nite club. Another theory the police were trying to check up is that the fight was a drunken brawl with a woman as the central figure. This version is the one accepted in Broadway circles where reports of open gang war possibilities are laughed off as just newspaper talk.

The Club Abbey reopened for business Monday night, after closing over the week-end, with a uniformed cop stationed at the door. He will be there indefinitely, according to Commissioner Mulrooney. No attempt will be made to close the club, located in a wing of the Hotel Harding, which this week becomes the Alba Hotel, the name switch having been decided upon by Maurice Sweetwood, who operates the hostelry.

N. Y. 'AMERICAN' PICKS TIMES SQ.

Bread Lines at Either End —Accomplishes Nothing Charitably — Usual Panhandlers Always in Square Lines' Only Customers

PORTER'S JOB REFUSED

Times Square, representative of a combination of the world's playgrounds and where America comes to forget her troubles, is being made the dumping ground of the throwbacks, misfits, nee'rdowells, alley rats, hoboes, bums (professional), guys that won't work, and a tiny percentage of legitimate out of luck men who are trying real hard to get back on someone's payroll. Broadway is being made the advertising mirror for the charitable impulse (?) of big metropolitan morning daily Hearst's "American."

The big street weathered exploited and framed apple crusade. Took it goodnaturedly, spent its money and helped a few whether they needed it or not. Now the world's most famous path is being subjected nightly to a mass of supposedly unemployed men who must be fed, and fed right out in the middle of the hub of everything. This has been going on since shortly before Xmas. It will continue as long as the morning rag can continue to wring sob stories, circulation builders, etc. out of the cry situation.

By carefully finecombing the Times Square business folk, it develops that 80% of the hundreds of men who line up for the mightly chow are from every place other than New York. The food is better here. Most of them are warmly dressed, with good overcoats and shoes. They look well fed. The telepathic thought is that they are quite satisfied with conditions as long as the world will feed them and see that the old flop is available at the end of a long day of standing in line for eats.

Most of the Square's business people cannot see any good universally coming out of the public parading of the so-called unfortunates on a street of gayety. If every man in that Times Square line were honestly hungry and looking for work, they do not believe that charity should be commercialized, as is being done before the eyes of the thousands of theatre goers nightly by a representative daily newspaper.

Nothing is accomplished by these bread lines in the Square in the actual charitable way, they say. Times Square at any time in any season has a steady quota of panhandlers, professional tramps. It is this bunch of habitual beggars who mostly compose the "American's" midtown Broadway breadlines.

The Alibi

The same angle is also held nightly at Columbus Circle by the same "American." The two most prominent spots in New York have purposely been picked for this display. The excuse of the paper is to prod the people into realizing that a big problem is here and must be taken care of.

What the business men of Times Square want to know is, why cannot the problem of this mass of men be handled just as well up a side street or down in Union Square where the millions of transients don't go?

The manager of a large theatre directly across from the lineup says the comments of his patrons nightly are anything but complimentary over the display or to the paper fostering the free feed. Expressions such as, "fake," "publicity stunt," "Why paint it here?" and many more, he says, come from the lips of his patrons. This from a manager who says his business is well over 60% of out of town people. They carry the tales back home and it cannot help but have a bad effect on tourist business in New York, he claims.

Visiting firemen want their entertainment unalloyed, and this sight of hundreds of so-called down and outers is anything but stimulating to pleasure.

These bread line men do not want work either, according to another

(Continued on page 72)

Makes and Remakes Best Things In Hollywood From Mugg's Angle

Hollywood.

Dear *Pipe*:

Thought it's about time you was wised up a little on this Caly burg where they make the pictures you guys have to kill good evenings catching. The lowdown now and then might help when it comes to padding out some yarn about exhibs who eat at the Picture Club. Still go up there for inspiration?

Well, this Hollerwood is some town even though they don't believe in speaks and Florida. At first it was like an excursion to a fancy Coney—or what was that tank over in Jersey, where you said a couple beauts would be waiting in a brand new apartment, but they weren't? After all, though **Pipe,** it's not half as bad as most of that bunch in New York thinks. Just in case of becoming acclimated and mainly used to the make of grog they hand out. Plus a few good telephone numbers, one of those cold bungalows as an alibi to warm up, and plenty of tomato juice all over the town for the next morning. It's got it all over the Lyres and those other joints.

Lousy With Makes

And for a mugg like you, with no wench yet able to blackjack you out of an engagement ring, this here Hollerwood would be Heaven compared to 46th street. More females around here than you could find exhibs at a squawker's convention, and all on the make.

What makes it nice, **Pipe,** old pal, is that they think you're one of the original 56 (check up the number if you have time) financial wizzes who are supposed to be ruling the world. All you have to do for this rating is produce a quart of $2 gin and borrow their apartment.

Sugar papas who give their all are so scarce around here even a "Variety" mugg has a chance. The gals around New York are spoiled. Out here a lot of 'em just come in from Iowa and know no better. For any bird who's "Variety" trained, this is a country of push-overs.

That "Variety" Personality

Even around the studios it's a cinch. But if a "Variety" mugg is smart, he won't go for that. Suppose one of those stars went for that "Variety" personality and up and snorted to the studio heads she wouldn't go on in her next if the mugg wasn't her leading man? That would be a fine finish for a respectable Varietyite, now wouldn't it, **Pipe?**

But, Boy, these stars take about as much guts to resist as the sock in the jaw you were going to give that high exec once (remember) when he intimated you were merging his company with the opposition before they had even thought of it themselves. One of 'em the other day was making a test in a nice, new pash-fitting bathrobe when I sauntered in sort of unexpected, as I used to, back in the Paramount building before they had a chance to think up denials.

An Iowan coming to settle on Caly soil couldn't have been more welcome. I had seen a lot of carelessness in that speak back in 45th street before they chased the gals out to make it safe for us boys, but that was nothing.

Remakes

Just as I was about to ask something smart about the future of remakes or something, I lost my pencil along with my voice—and most of my poise. I practically decided then and there it was easier covering exhib offices than studios, but a guy like you might not see it that way. You always had flames on the mind anyway. Maybe that's why you sometimes make those reviews the world's shortest after coming back to the office at night. Do they still wait for you at the Astor?

I hear your folks still think you have to cover night clubs for the paper with what explaining why you come home so late, if at all. It always was a good alibi, but how can you alibi some of those yarns you've been taking out of the air lately?

Where's Wide Film?

I've been watching your stuff since I came out to Yessmen's Corners and it's beginning to look like some of those friendly tips I gave you to lay off rewriting your own stuff all the time just went by the board.

By the way, can't you bring wide film back again? It's about time, but don't bring it back the same day we kill it again out here.

Did you ever figure out what 5-5-5 meant? Out here they still think it must be some new card game.

When you're doing nothing at the press some Tuesday afternoon reading proof, write me all the dirt.

Yours, *Puff.*

FELL IN LOVE AND THEN FELL INTO JOHN LAW

Syracuse, N. Y., Jan. 27.

There is a "girl in the case"; also love.

And that can better explain the strange chain of circumstances which has resulted in disclosures that Edward Brieaddy, 19, former Strand theatre doorman and usher, made himself heir to the $1,750,000 fortune of a mythical "Mrs. Hilton."

This wasn't the story Brieaddy told a few weeks ago to District Attorney Clarence Unckless. He explained then he had borrowed a favorite film plot so he would be a big shot among his pals. Police permitted him to return home with a warning, although he had used the name of Attorney James C. Tormey in corresponding with himself.

Brieaddy was destined for a return trip to headquarters. More letters were responsible. Supposedly on paper from the office of Tormey and Hill, attorneys, they were received by Brieaddy's girl friend. They asked her to disregard the stories in the papers, and advised her that she would receive $1,000 a month from Brieaddy who must endorse the checks before they were cashed.

Police took a hand again, called in the girl, secured two checks, one for $5,000 and the second for $1,000, both made out in her name. According to the authorities, the checks bear the signature of J. C. Tormey, with the typewritten words "New York Trust Company" above. Detention of the ex-usher followed.

"I fell in love and wanted to impress her," Brieaddy told Chief Cadin.

Caliente Goes Human As Dough Boys Fade

Agua Caliente, Jan. 27.

Sure sign that gambling grosses are slipping here, according to old timers in the game, is that dealers and croupiers are beginning to talk things up to get the onlookers to put their dough on the felt. The men who worked at the tables were formerly as quiet as wooden Indians. Even a big tip from a winner only got a smile.

Now these boys unbend to mutter a "too bad" or "you can't always miss." Strictly oil.

Near the Pacific

By Grace Green

When New Yorkers come to California on a visit they want, of course, to see the wild night life. It is a pretty tough assignment to ferret out an interesting spot that hasn't the aspect of a morgue. One place that was always surefire for good music and entertainment was Olsen's Culver City night club but that just ain't no more since George left to fill a booking in Florida. Of course his place is still open but nothing much is doing.

Another rather peppy rendezvous is Sebastian's Cotton Club, where Louis Armstrong reigns as King of Tooters. This place did a fairly good business but lately has suffered from the general depression and rarely has more than a dozen or so people spotted in its large room.

As a last resort one meanders down to the Apex Club where occasionally a torrid, all-colored floor show is to be seen. It so happened that on this visit it was okeh. Not so a few months ago, though, when these whoopee mamas attempted Virginia reels and toe-dancing in old-fashioned, beruffled gowns. It was an unusual sight and a laugh but scarcely worth the time and money.

The show as it stands now is good. The chorus girls are lookers and the costumes of rhinestone-studded black velvet with trimmings of silver-cloth are above par. Edith Spencer, the hot blues singer who was at the New York Cotton Club in Harlem for some time, continues to sell her songs in an intimate fashion which goes over big out here. Teddy Peters, a jolly 216-pounder, does torrid "blues" numbers tellingly.

Feast or Famine

Things happen in spurts in Hollywood. One week may be jammed up with openings and then for a month at a stretch all is quiet on the western front. Another week of intensive stepping out and about came to pass this week. One could really steer a couple of visiting firemen around and show 'em a semblance of after-hour activity approaching that of Broadway.

The girl from the east, a pretty smart newspaper gal, took a flash at Hollywood boulevard and wanted to know what all the civic ceremony was about and did those banners and streamers, strung up and down the boulevard, signify some official convention or state inauguration. Assured that this was only the way Hollywood works itself up about a new band coming into the Roosevelt hotel, only a close-up of the banners showing Abe Lyman's picture with his drums convinced the doubting easterners that that's all it was.

As a matter of fact such hi-jinks are a bit unusual, even for Hollywood openings. Getting so excited about a picture is possible but it is a new wrinkle for local band openings.

The grand ballyhoo anyway had its good effect for the Roosevelt opening. For once in many weeks, the hotel had the outer ropes up. It reminded of the jams they use to have at the Hotel Pennsylvania roof garden. The premiere cover charge, including supper, was five dollars indicating that even Hollywood is learning its economy lessons. Formerly nothing went under ten buckaroos.

Everybody was there. Reservations were oversold three days beforehand. It was the usual fashion parade of notables and executives. The women stunningly gowned and overly jewelled and the men trying to be at ease in evening dress. Many of them came directly from the premiere of Harry Green's new play, "The Ambulance Chaser." Harry, like Abe, is a great favorite in Hollywood and seemed to be holding court in the lobby of the Roosevelt receiving congratulations from his admirers.

Paramount Show

The show at the Paramount this week is good throughout. "Scandal Sheet" is a grand he-man sort of picture and the New York stage shows possess something which breathes of the Big City and is stamped with an atmosphere they do not seem able to reproduce hereabouts.

What might rate as quite ordinary talent back home seems quite distinguished seen 3,000 miles from Broadway. Gypsy Byrne with her usual routine of dancing and singing was well received and looked cute in a satin bodiced, turquoise blue gown. The skirt of maline was long and full.

The Peggy Taylor Foursome are fearless adagio dancers and fine physical specimens. Miss Taylor in a one piece maize bathing suit, that at first glance gave the impression of nudity, took her tossing beautifully and with utmost assurance.

In The Audience

"The Ambulance Chaser" as a play was interesting and well done. The first act needs a little tightening up. The cast is happily chosen. Particularly good was Willette Morris (sister of Chester Morris) who was the loyal sweetheart. The two piece, maroon fabric, sports' outfit with the white collar and cuffs she wore was very becoming as was the chic tan hat.

Marie Hurst was smartly dressed in a black velvet gown with an extreme decolletage slanted to one side and with only one narrow rhinestone shoulder strap. This is a new and striki g treatment and well carried by the nicely rounded Miss Hurst.

Harry gave a splendid, realistic performance. Evidently enjoying the show was Buster Collier who escorted Marie Prevost. Miss Prevost's simple black crepe-de-chine ensemble was far from smart. Not even the beautiful silver-fox worn carelessly over the shoulder could hide the lack of good tailoring. Mrs. Skeets Gallager, while not exactly formally clothed (although anything goes out here including bare legs and fur coats) nevertheless looked well in a simple little frock, a mink coat and a white straw brimmed hat.

Jack Oakie (without a sweat shirt for once) gently escorted his charming mother. Harry Green's mother, very excitedly watching her son, chose a black velvet gown which was most becoming.

Marian Nixon looked sweet in a black frock, black velvet toque and gorgeous mink coat. Chester Morris tensely watched his sister on the stage. Rita Burgess Gould who now preaches Christian Science was striking with her extreme boyish bob and long white earrings. Con Conrad sporting a moustache and liking it. Bobby Burns Berman giving an imitation of a good audience.

Touchy Coast

Hollywood, Jan. 27.

Mrs. Ira Gershwin, busting into Hollywood society in the usual manner, was asked the routine questions as to whether she plays bridge or tennis. To both she replied "no."

Whereupon a highly indignant feminine Coast defender retorted:

"Well, you needn't hi-hat us like that!"

Razzing The Home Town

(Continued from page 62)

able to tell them when their stock's going back to 60.

There's about 1,000,000 people in and around Pittsburgh, mostly around, and probably half of them are selling numbers. Of the other half an eighth run night clubs and the rest go to pictures twice a week. That should make business good, but it doesn't. You figure it out.

Pittsburgh has a Wylie avenue that beats Harlem, a racketeering element that makes Chicago look like Donaldson's blue heaven and a couple of Childs' restaurants.

A lot of big shots came from Pittsburgh. A lot more who think they're big shots are still here. Adolphe Menjou used to sling hash in his old man's beanery. William Powell couldn't even solve simple arithmetic problems, let alone murder mysteries, when he went to a local public school. Maurice Costello used to hang out in the tough Strip, where his daughter, Dolores, who now speaks only to the Barrymores, who in turn speak only to Lowell Sherman, was born.

Lois Moran made mud pies on the steps of the Carnegie Library and inherited a fortune from a great aunt. Natalie Moorhead, who wears clothes almost as well as Lilyan Tashman, stumbled over her bridal veil when she made her stage debut at the Pitt as a bridesmaid in one of the road companies of "Abie's Irish Rose." Ralf Harolde got a spanking on the old north side every day when he swiped rat-tails fro mhis father's cigar store for the river gang.

Bill Wyman, who used to be the Harris' high powered press agent, for a long time insisted upon billing every Eddie Quillan picture as "Pittsburgh's own," but Eddie exploded that myth here recently when he blamed Philadelphia. Tommy Meighan also hailed from here, but, that's nothing, so did Dwight Morrow.

Pitt's Writers

This burg has also made its contributions to the writing racket. Marc Connelly used to pound a beat for the old "Gazette Times." He wrote a weekly humorous column and everybody told him it was lousy. It was. He met George S. Kaufman here. Kaufman was totaling figures in the city surveyor's office. Theodore Dreiser once did assignments for the old "Post." He was fired in a couple of days when he forgot to get a story while admiring the flames shooting out of a steel mill chimney.

Gilbert Seldes, who's now panning the drama, and his brother, George, who recently wrote "You Can't Print That," also knew the smell of printer's ink around here. So did Billy de Beck, "Spark Plug's" creator, who was fired from a $25 weekly job on the "Chronicle Telegraph." Years later, some cutups in the office presented the m. e. who fired De Beck with a horseshoe. Young Bill Robson, who went from Yale to Paramount to write and is now an assistant director, used to report to the "Gazette Times" morning's in knickers.

Sid Smith, "Andy Gump's" papa, also did a turn on one of the local dailies. All of them had to get away to make good, though. Maybe it's a warning.

Pittsburgh's also a hot spot for the Tin Pan Alley boys. Oscar Radin, Winter Garden musical director for years and now with M-G-M, skipped away every day from his violin lessons in a downtown flat. Leo Robin, who rhymes moon and soon for Paramount, and Oscar Levant, who grinds out melodies, graduated from knickers into long trousers here. So did that kid lyricist, Herb Magidson, who was with Warners for a while, but who's in the publishing business on his own now.

Take the producers—if you want 'em. The Schnitzer clan, of which Joe is the head, had its inception here. Joe's brother, Abe, is head of the local R-K-O exchange. The Selznicks started here as jewelers and Dick Rowland, who once headed First National, was co-founder of the Rowland and Clark chain in this section, which the Stanley company and later Warners acquired.

The Cricks

There are three dailies here now, the "Post Gazette," the only morning sheet in town and a Paul Block publication, the "Sun-Telegraph," Hearst's, and the "Press," Scripps-Howard.

And there is the dramatic critics. Harvey Gaul, of the "Post" who can't pound out a review unless he waves his hand seven times in the air, is also that rag's music, art, and book pillar; George Seibel, of the "Sun-Tele," constantly reminds the boys of the days when and also acts as that sheet's book critic, while "Now, if this was my play" Karl Krug on the "Press" also takes a crack at films occasionally.

Three theatres in town. The Nixon (Elanger), the Alvin, (Shubert) and the Pitt (Shubert), latter leased by George Sharp for stock. Nixon isn't so bad, but the Alvin must have geen built when J. J. and Lee were still learning their ABC's in Syracuse. Harry Brown's the Nixon manager, while T. D. Bonneville came up from Washington not so long ago to take over the Alvin reins left vacant by the death of the highly respected John B. Reynolds.

Pittsburgh is also the home of smoke, Barney Dreyfuss, the Pittsburgh Pirates and Luke Barnett. A series of stories by Luke on how he kidded some of the big shots of America is now running in the "Press." Vin Barnett, a chip of Luke's block; Pete Higgins, who was given his start by his pal, John Harris, rotten beer, 25 cent bus fares, hotel detectives, high taxi rates, hard boiled traffic cops and five cent stogies, also reside here.

C'mon over, but bring your own brass rail.

The Parisian Front

By Christine

Paris, Jan. 14.

Thin weeks in Paris now, theatrically, socially and even fashionably.

The modern dressmaking hooey is certainly less conspicuous when you compare it with the tales in Poiret's books. Patou has a bar in his establishment but you drink out of glasses and the bar men look like barmen and not Greek slaves or something. When he gives a party it's either at home or the Ritz. His collections are as hard to crash as the wall of China. In other words, his hooey is snootiness, mystery and mannequins, all handled deftly by a refined publicity agent.

A Russian prince dressmaker here gives a tea every week to which you cannot go unless titled. Or maybe you can but don't think you'll get your name in the paper in the list of "among those present." Over here, where a baron is really nothing, plain mister and missus look dingy.

Suggestions

A new operetta opens this week, in which Marshall Hall has the title, at least, of creator and assembler of the dance numbers. For the first 10 days all the families of anybody who had anything remotely to do with the piece gave free ideas, free suggestions and commands to the distraught Marshall. Finally he took a firm stand and demanded to take his chorus and rehearse them privately. He has six girls and six boys, none of them a dancer. They rented a tiny room over a cheap bar. One afternoon's rehearsal from beginning to end is enough to send the strongest minded to a sanitarium. The chorus straggles in and seeing the bar makes them thirsty. Before they go upstairs to the impatient Marshall (who doesn't drink and therefore has no sympathy) they chat casually over a little white wine or coffee or chocolate or anything.

Then in an equally irresponsible fashion, they greet the dancing master with individual politeness, remark on the stuffiness of the room, open the window, and eventually get into line.

The French Line

A real French line means everybody standing on the wrong foot, either slightly in advance or slightly behind his partner. Marshall begins in a soft tone and very bad French. General amazement on the part of the whole chorus and a distinctly individual interpretation, eventually.

The pianist loses the place and one of the men of the chorus changes his toothpick. Everybody is intensely interested in learning the step.

This goes on for a while until one of the ladies gets cold and the previous procedure of fumbling with the window, the tearing down and putting back of the curtain, is gone into all over again.

Marchall Hall's tone is rising, his French is getting terrible and the American pep spirit is gradually giving way to the Latin lack of it. To go on with the rehearsal would be monotonous to any American; besides it would mean another nervous breakdown to both reader and writer.

Any American director of anything over here has to get into the Earl Leslie spirit, which means sitting in a kind of stupor until the psychological moment, then getting in a few snappy and to the point instructions. The idea is to know the psychological moment, which is never the same with a French chorus and requires years of experience with them to learn.

Hall has only got to the stage of swearing at the chorus in English which scares them to the freezing point. It gets no one anywhere—but then it's his first French operetta.

RITZY

Dorothy Bigelow, in "The Truth Game," was one of the first real "society" girls to go on the stage.

Daughter of Poultney Bigelow, of New York, and Mrs. Jaffray Bigelow, of London, she is a sister of Mrs. J. Francis A. Clark (called Mrs. "Alphabet" Clark), of Newport, and Mrs. Herbert C. Pell.

Mrs. Pell, formerly Mrs. Newell Tilton, is a portrait-painter.

Miss Bordoni's Musical

Russell Medcraft's musical comedy for Irene Bordoni is called "Hearts Are Trumps," with score by Herman Hupfield. A melodrama of the same title was a hit in 1900, Jessie Busley scoring personally; this season Miss Busley was in "An Affair of State."

Medcraft wrote "Cradle-Snatchers" with Norma Mitchell.

Rosenow Returns

Melville Rosenow returned to New York this winter after many years abroad. On the stage several seasons, he later became associated first with Bijou Fernandez and later with Jenie Jacobs, agents.

He "discovered" Neil Hamilton when Neil was employed in Chamberlain Brown's office. Later Hamilton gained fame in pictures.

Coward's Penthouse

Noel Coward has leased a penthouse apartment at 42 West 58th street. In England he shares a London flat and a country house with his personal representative, John Wilson, of New York. Wilson's New York apartment is sublet to Earl Amherst who, as Jeffrey Holmesdale, was once a dramatic critic for "The World."

Film Cast

"Kick In," the Willard Mack melodrama, has a film cast headed by Carol Lombard and Norman Foster. Carol was Jane Peters, and started with Mack Sennett. Foster is married to Claudette Colbert.

When "Kick In" played on Broadway, in 1914, John Barrymore was featured and the late Katherine Harris, first of his three wives, was in the cast. She was a society girl, daughter of Mrs. Brady Harris and after divorcing Barrymore divorced Alexander D. B. Pratt, millionaire, and died as the wife of Leon Orlowski, of the Polish Legation in Washington.

Davis'—Rice's

Owen Davis was educated at Harvard, but gained fame writing sensational melodramas. Donald Davis, older son, has also written plays and Owen Davis, Jr., was actor. A year ago Owen, Jr., was reported engaged to Florence Rice, actress, daughter of Grantland Rice.

Florence had secretly married and divorced David W. Dade and gave up her role in "June Moon" to marry Sidney A. Smith last spring. Sydney's brother, Earl E. T. Smith, married Consuelo Vanderbilt.

The Usual

Louise Vanderhoef, who divorced G. Maurice Heckscher, has married John M. P. Thatcher, a widower. Heckscher later married Luella Gear, actress, who had divorced Byron Chandler.

Chandler was first divorced by Grace Stecher and then by Grace La Rue, choosing as his fourth wife Gene West.

Grace La Rue later married Hale Hamilton, who had been divorced by Jane Oaker and Mrytle Tannehill.

Palm Beach

Mrs. E. F. Albee brought with her to Palm Beach in a private car Mr. and Mrs. Reed Albee, Mr. and Mrs. Edwin Lauder, Barbara and Nancy Lauder and Edward Albee.

Jules Bache, Wall Street, is at his villa. He is the father of Mrs. Gilbert Miller.

Mr. and Mrs. Joseph Hegersheimer, he the successful writer, are mingling with the fashionables.

Peter Arno, artist, author, musician, wit, is also seen frequently.

Hugh Dillingham, who married the multi-millionairess, Mrs. Horace E. Dodge, looks much older than when he acted with Ethel Barrymore in "Our Mrs. McChesney."

Mr. and Mrs. George A. McKinlock entertained the actors and staff of the Palm Beach Playhouse, managed by Muriel McCormick. Muriel's father, Harold McCormick, married Ganna Walska, becoming her fourth husband. Muriel's mother is Mrs. Rockefeller McCormick.

Philip M. Plant, visiting his mother, Mrs. William Hayward, creates comment by reason of his persistent vivacity.

Adidison Mizner is entertaining at his villa.

Going Places

By Cecelia Ager

Noting perhaps the rush of men to see "Little Caesar" across the Square, the Palace too has gone and got itself a bill of boys for boys. Ladies have a long wait between Gracella and Theodore,, and Aileen Stanley, and they may get restless in the meantime, but the men are having a good time.

Gracella awakens as the Sleeping Beauty looking dewy fresh in a bit of white chiffon with ermine at the neck. Theodore as the Prince seems almost collegiate for an adagio dancer. Interlude of opera by a lady dressed as a cat and a man as a dog prohibits audience contempt for classical stuff, since the act itself indicates its feelings on the matter. Gracella again, this time in a wisp of red, eludes for a while two menacing gorillas (strictly a dictionary sense of the word) and Theodore pits his frail human strength against them as well, but it doesn't do any good. Gracella stabs herself so she can make a thrilling fall from the roof of a jungle hut. Theodore has a little trouble with the shoulder strap of his leopard skin, but he catches her all right all right. Curtains right after, so nobody really learns what happens to Theodore. He was a nice fellow, too.

Opening intermission is a tough assignment for a woman single unless she happens to be Sophie Tucker. Aileen Stanley's manner is intimate and quiet, restrained as the ladylike white satin dress she wears, bolera sleeves banded with brown fur. She walks out of the white colonial doorway center stage that the Palace lends to its women crooners, and leans against the piano, natural and at ease. If she could get a little more excited, if she would sing out now and then, the audience would appreciate her innate charm more. Reserve belongs to a smaller house than the Palace. They want climax there. Miss Stanley changes to a girlish organdy for her bit with Phil Baker. Then she sings sitting down on the steps in front of the footlights, and much better, because she doesn't seem so remote and aloof.

Subtle Herb Williams

Large-Morner open the bill doing gymnastic stuff that would be hard for men with both their legs. These fellows have but one apiece. Cardini's tricks seem so good because he knows enough not to chat while he does them. Herb Williams' mincing little walk and weak, resigned manner that bursts into sudden violence when you drive him too far, his slow transformation into a desperate man, make him the hilarious source of lusty laughs.

Perhaps good hoofers deliberately tell indifferent gags so their dancing will be all the greater by contrast. Bill Robinson took a long time to tell his; still, he told only one. He's got such a loving, tender way of using his feet, he looks at them so surprised at the miracles they perform, that it must be he knows in his heart all the comedy he can do is right in his delicate stepping. Nobody could have such educated feet and not know that.

A master gave Phil Baker his billing, "A bad boy from a good family." He has the most mischievous look about him, as if he can hardly wait to be off at his pranks, and not lily-white pranks, either. That wicked glint in his eye is almost as promising as Harpo Marxs'. It gives his slightest statement a doubtful meaning. It's a gift, to tint everything blue without effort. Audiences like it. Women interpret it as appeal. To men it says "We're all in the know."

Synthematographic Tolstoi

"Resurrection," as screened at the Roxy, is about a dear little peasant maiden who makes one false step and alas! An innocent bit of fluff in the beginning, she goes down and down, as all trained picture audiences well know. But Lupe Velez isn't going to permit her s. a. to languish unnoticed, Tolstoi or not. Let them make her a peasant if they want to. She'll see to it that her peasanting is of the kind to stir men's hearts. No stuffy bunches of coarse Russian linen around her neck! Her bodice is as low and transparent as she can get it and that's not high.

Story has it that John Boles cruelly deceived her but the way Lupe interprets it John was helpless against the obvious appeal she manifests. Lupe does a lot of winking, picture style cuteness, to prove what Russia of 1876 means to her. There's a lot of running after speeding trains on a rainy night, rocking an empty cradle in a daze, looking out of glazed eyes in prison and long treks through Siberia but it's always Lupe being an actress. She is too immature for the role, too much a Hollywood darling emoting to the director's orders. It's far more fun to watch her being her own bundle of fire.

John Boles is a good-looking enough chap but he is so determinedly the answer to a maiden's dream, so thorough and hard-working about his romancing that he winds up a Y. M. C. A .secretary out on a spree. He never is amused at his being so dashing and teeth-flashing. He believes it too much and the more convinced he gets, the less believing are his watchers.

Production is handled gingerly as if everyone was scared to death of the classic they were interpreting. Expensive and impressive, too ponderous for a smile. Scenes of carousing say we must act wicked until 5 A. M., which is a terribly naughty hour to be still awake. The beautiful Russian ladies, whose duty it is to be nice to the Czar's officers, ought to be handsomely paid for entertaining such musical comedy, mustache-twirling uniforms.

Roxy Splendors

Once in a great while a picture house presentation justifies its kind. When that happens, send the laurels to the Roxy. "Scheherezade" calls out all its resources, revealing in one grand gesture how completely it is equipped to shower its stage with beauty. Orchestra, costume designer, ballet corps, set designer, electrician, all get together to do right by Rimsky-Korsakoff, and the result is at least one scene, "The Garden of Princess Zobeide," that can set itself up against any presentation anywhere and not fear comparison.

Stage is hung with a shimmering cyclorama of silver, threaded with trees of gold. Suspended from the ceiling is the Princess' white cage, from the bottom of which hang festoons of pale pastel chiffon, the source of the ballet's Maypole routine. Ballet is costumed as white peacocks, its legs hung with glistening silver fringe. The whole picture vibrates delicately, like a mirage. Fragile, tenuous, eeriely beautiful as harmonics on a violin.

"Scheherezade" does so well because as a picture house presentation it is a complete entity. There is none of the strain of trying to tie its parts together that defeats the usual presentation. The music underlying it brims with melodies unified by the recurring theme of the violin. Story of the ballet may be easily told, fascinating to watch with all its Arabian nights splendor.

Roxy's production is touched with a pleasant sense of humor in its costumes and sets. Colors combined boldly, costumes with intelligence enough to concentrate on line, ensembles as exciting tableaus. If the score is subjugated to the picture, remember this is a picture house and be grateful for "Scheherezade" there in any form. Don't mind the Russian chorus dressed as tubes of paint standing against a palette background that precedes it. Perhaps the chorus does seem to sing for an agonizingly long time, but think of what followed!

Fitch Conquered At Last

When a girl gets to wear only one costume in a picture, it had better be good. So the Paramount designer schemed his utmost for Jean Arthur in "The Gang Buster" and a trig Russian suit appeared, augmented with good old Fitch. Now Fitch has been the downfall of hordes of picture clothes, but the Paramount designer wasn't afraid. Once more he tackled it, brave because he had discovered the secret of its power to spoil things. Fitch has been in the habit of fastening itself upon velvet, whispering falsely that thus it spells class. Other folks fell for Fitch's treachery, but not our hero. Fitch was doing just the opposite, he found out. With velvet it meant an unhappy attempt to look rich and lavish and so it looked bad taste. But with tailored tan cloth, the way he combined it, it came through nice and proper, subjugated to the camera and to the suit, instead of running away with the picture so that one could never forget it was there.

Miss Arthur, who always gives a designer a helping hand by her own chic, knew that she had something good. None of the unhappiness that gnaws when a picture actress has to be winsome in dowdiness. She does no more acting than the rest of the cast, for the story is dogmatic; it says that its characters are thus and so, but never gives them a chance to prove it by their acting. Wynee Gibson looks like Marie Prevost choosing to be blond. Just toshow how versatile he is, the costume designer put her in black satin with huge gold dots. Gangsters' molls, it is traditional, yearn for flash and spangles. Very well, then, she shall glitter. A moll who betrays her man wouldn't know anything about clothes anyway. She deserves what she gets.

Ted Lewis Speed Master

Ole Massa Ted Lewis unwraps all his wizardry at the Paramount in the spot before the picture. No hastily stirred up picture house presentation could follow Massa Ted and be the better for it, so the regular stage show this week cavorts first. Ted Mack takes some rhymed cracks at acts dear to the Paramount audience, and then the Allan Foster girls spread on their rope spider web, do tricks to music too monotonous to get them the climatic hand they deserve. Gold cloth leopards and helmets dress them to good poster effect. Llora Hoffman sings in beaded silver cunningly contrived for her generous figure. Frank Gaby's cracked voice is as funny without the ventriloquist's dummy. Smooth, swift rhythm gymnastic stuff by the Stanley Brothers. They all say good-by from a picture house Venice.

When it's Ted Lewis' turn, he teaches 'em what a well-knit act can be. Picture house presentations should study it: they'll learn lots. Band is as incidental to the Lewis act as a stage band is in a picture house stage show. It's pure showmanship, the ability to make something every-day seem tremendous. And cannily seeing to it that Lewis himself is in the center as his people conclude their numbers. Massa Lewis doesn't wait for applause to cease. He crashes right into the next number while they're still applauding over the last. He builds up everybody with him, but how he builds up himself"

Eleanor Brooks must look as breath-taking as he intimates. Her costumes stress a femininity of bows and ruffles. First a wisp of fresh white chiffon with rhinestones; next chartreuse full long skirt, with very little bodice, so she may accent the way she flicks a skirt, pulling it up most of the time, for her legs are nice.

Band is in yellow satin Russian blouses. Master himself sticks to his tight-fitting tux and battered high hat. A rare gift, his power to convince an audience that anyone who works with him is a sensation just because of the fact. Rarer still, his knack of making substance out of trifles. Complete, instinctive showmanship, just what the picture houses cry for.

No Romance, No Styles

There'll be no rush of ladies to fill the seats of Warner Brothers Theatre this week. "Going Wild" means little to them. Certainly, ladies like comedy, but not when it's stretched so thin, when there's so little attention to love interest. Lawrence Gray and Ona Munson are in the picture to supply the romance, yet they don't seem to believe it, the more credit to their intelligence. Miss Munson is billed right along with Joe E. Brown for some reason. She does nothing save look like a diminutive Betty Compson in stifling clothes, musical comedy style.

Laura Lee tries to open her eyes as widely as Joe Brown can open his mouth. They both work frightfully hard, trying to put conviction in a story neither mad enough to be farce nor sensible enough to be anything else. Miss Lee's various chiffon dresses are fitted good and tight, and her hats come perilously close to springing off her head, they are set so far back. No, women will find neither fashions nor heart throb to make them glad they came. A wee bit of excitement in the dubbed airplane shots, as one plane is supposed to almost bump into another, that's all.

Double Load of "Flesh"

Vaude fans run into a certain sort of act every now and then that bewilders them. Its purpose seems so puzzling. Made up of bunches of people who can do a little of this and a little of that, dressed in costumes snatched from anywhere, staged with sets from as indefinite a source, all mixed together it runs its allotted time with no beginning and no end. These hodge-podges creep into a bill somehow, but seldom is it vouchsafed one to see two of them at one and the same time. The state found them, this time. Two perfect examples on this week's bill, like it or not.

First is Wiest and Stanton. No way of knowing who is who till the curtain, when two men step forth from the six people all bowing, although everyone worked as hard as everyone else. Series of blackouts interspersed with dances by a lass too angular to get up on her toes. White satin and lace full skirt for her initial number, grey metallic basque with black net silver bound ruffles for the second, both equally undistinguished.

"Carnival of Venice," they call the other pot-pouri, which closes the bill. This one is supposed to take place in a Venetian palazzo, and to prove how fearfully luxurious it all is, the state prop department installs its trusty chiffon-hung lamps and w.k. silver flowers on mirror pedestals, besides draping every splinter of furniture with swooning cloth of gold. A person with a steady eye may be able to discern human figures buried beneath all the splendor. To make it tougher, somebody put a harp on the stage too. At first everyone wears masks and it all abounds in gay old carnival spirit, but soon their true selves come out, revealing them as accordion, saxophone, and flute addicts, most of whom yearn to dance at the same time.

Without warning, the spotlight picks out a draped doorway upstage just as the drapery rolls up to show a pastoral scene painted on the canvas, sheep and all. Signal for the harp to explain its presence there. A lady makes it articulate. Later on she taps a tambourine, and that is the end. Act held another toe-dancer in black and white who changed to pink and chartreuse tiers of chiffon, and an acrobatic miss in rhinestone trunks and bandeau. It all seems like a dream, now.

Lillian Dawson sang in the spotlight all the time dressed in sleek black velvet with brilliants 'round the neck. Slim, young, good enunciation but a trace of not knowing how to dispose of her arms. Pleasant voice, sensible interpretation of her numbers. Mitchell and Durant exploded to adequate appreciation. Kay, Hamlin and Kay opened with neat flying trapeze work that doesn't look as hard as it is because audiences are in the habit of seeing such stunts at the great heights of a circus tent.

A Hero Women Understand

George Kelly does a smart thing, flattering the "Philip Goes Forth" audiences into the believing they are just as knowing as the playwright. He has them thinking they are looking at his characters through his own eyes, in fact, they could have written the play themselves. "You all know people like these. Amusing, aren't they?" he says. Audience agrees and laugh in the right spots.

Philip is a groping lad whose yearnings are so superficial that the ladies in the cast haven't the least bit of trouble understanding him. His aunt, Thais Lawton, understands him. An understanding soul, anyway. Cora Witherspoon, a grown up Lloyd Mayer woman who gets all the funnier lines because her voice helps them, understands Philip, too. Miss Witherspoon is supposed to be a "smart" widow, so she wears swell black turbans, severely shallow and chic. Madge Evans, Philip's sweetheart, understands him in good cloth dresses simply cut, felt hats in matching colors. She's a pretty thing, does well by her clothes, and that's enough for a character who didn't interest the playwright so much.

Dorothy Stickney understands Philip too. Mr. Kelly made her a pathetic, dowdy little poet, too impractical for this world because she's such a genius. Mr. Kelly called her that. Audience might have believed him, if he didn't have her quoting some of her compositions to prove it. Dowdiness and impracticality do not a genius make, or the Village would be Parnassus. Miss Stickney seems too young for the part. She works at it too hard to make up for her youth. Result resembles a very talented child actress doing Ophelia.

Marion Barney, as Philip's landlady, understands him best of all. She plays a famous actress of a generation ago, and she talks with a dramatic voice yet. A purple coat, Russian style, with high black Persian Lamb collar, and a Russian turban in the same purple and fur, is an accurate costume for a once great lady of the theatre.

Despite so many matrons understanding him, Philip, a very likeable lad as Harry Ellerbe plays him, manages to outwit their good intentions and ultimately find out that the person who really understands him is his father.

Did You Know That—

Mr. and Mrs. Harry Cohn are en route to California...lots of theatrical folk skate in the park these days...they say that Mary Astor and her doctor are going places together ...young Lewis Warner is quite a polo player.....Walter Winchell's baby, Walda, is the belle of Miami...Dr. and Mrs. Amey leave shortly for that sunny spot...Ned Martin is in town...Bert and Bernice Wheeler attended the Lou Holtz show the other night before returning to Hollywood ...Lyda Roberti, the Polish gal, in that show, has a grand mop of Jean Harlow hair... Bobbie Perkins once received $25 for writing an interview ...Norma Talmadge abandoned the idea of doing "The Greeks Had a Word for It" after a few weeks private rehearsals, feeling that the role was not suited to her...Marilyn Miller sails on the Europa Friday to meet her sister in Paris... Bebe Daniels is still considered a crack bridge player on the Coast, playing for extremely high stakes...the Mayfair was graced by many film celebrities Saturday night ...Mary Pickford was there, looking sweet in a rather colorless blue lace frock, and Maurice Chevalier with his petite wife, Adolph Zukor, Joe Schenck, Mr. and Mrs. Nick Schenck, Estelle Taylor, who wore a severely plain black satin gown; Virginia Smith with a new coiffeur, Walter Winchell, Dorothy Hall, blooming in turquoise lace with a tiny jacket, Sylvia Field, Louis Shurr with another pretty brunette (says he can't make a fool of this column), Alex Aarons, Rudy Cameron, Bert Lahr, Irene Delroy looking lovely in blue print frock and corn color locks, Marilyn Miller, Dorothy MacCarthy, Ethel Merman, Ginger Rogers, Ruth Taylor, Monta Bell, the Phil Glenbys, Betty Lawford, A. J. Kobler, one of the Gales and Pearl Osgood, who wore a pink lace gown and ermine wrap... and Louise Groody.

MARRIAGES

Eloise Taylor to Pat O'Brien Jan. 23 in Hollywood. Both are on the stage.

Violet Mylott to William J. (Doc) Elliott, Cleveland, Jan. 5. Elliott, former pro football player and son of John Elliott of Youngstown's Palace, is manager of Keith's 105th St. in Cleveland. Was divorced from first wife last February.

Rene Hemery, musician, and Elizabeth Hocker, dancer, in Hollywood.

Rita Carlton, night club entertainer, to Jules Bauduc in New Orleans. Groom is leader of the orchestra at the Club Forest in that City.

BIRTHS

Mr. and Mrs. Carrol Naish, son, in Hollywood Jan. 24. Father is a Fox contract player. Mother, Gladys Haney, is also in pictures.

Mr. and Mrs. Sam Coslow, son, at Hollywood hospital in Hollywood Jan. 23. Father is a Paramount song writer.

Adler's Daughter to Wed

Evelyn Adler, daughter of Hyman Adler, legit producer, has become engaged to Albert Manacker, non-pro. Miss Adler has played in "Skidding" and "Challenge of Youth," produced by her father.

Real Names of Authors

Margaret Bell Houston, author of "Moon of Delight," is Mrs. M. L. Kauffmann. May Edginton, "Call Her Fannie," is Mrs. Francis Evans Baily. Peter Baron, "The Round Table Murders," is Leonard Worswick Clyde.

But who is John Doe, the author of "Eye-Witness"?

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

William Brown, general counsel of RCA, has caused the indictment and arrest of A. R. Keller, editor and president of "Town Topics," on a charge of criminal libel. Keller pleaded not guilty and was released under $500 bail. Objectionable article, published in March 6 issue of "Town Topics," contained 13 veiled paragraphs linking Brown with "a southern woman," one Hattie Hoffman, it is alleged. The inference, Brown charges, is that the woman was his mistress.

Georgette Cohan, critically ill at the Madison Ave. Hospital, is reported out of danger.

Fanny Brice and Nicky Arnstein were sued by Randolph M. Newman, attorney, for the recovery of $3,500 paid by his mother to bind a contract for the purchase of property owned by Nicky and his former wife at Huntington, L. I.

Marian Dodge, "Smiles" showgirl, is asking for $150 weekly temporary alimony and $1,500 counsel fees from Jack Humbert who used her for a punching bag during their married life since June, 1929, she says. Jack bought her a $7,000 machine for a wedding present and gave her $10,000 worth of sparklers but also gave her so many short jabs and long punches she couldn't enjoy either, is the claim. Besides, they battled over whose family was the best and in two months she lost so much stamina, vim and pep through her sparring bouts that she was forced to go to a sanitarium, she told the judge.

More than 20 public officials, authors, journalists, pastors and others were quoted in the February issue of the "Theatre Guild Magazine" as believing that the stage must clean house or be subject to censorship.

Tom Mix is ready to return to pictures after playing circus actor and becoming involved in such legal battles as the $325,000 breach of contract suit at Erie, Pa., which resulted in a jury awarding Col. Zack T. Miller $90,000. Chancellor Cutrer at Natchez, Miss., denied a suit for $50,000 damages brought by Col. Miller, owner of the 101 Ranch Shows, as a libel action against Mix. Tom has film offers from Columbia and Fox and will return to the screen within two months, it is printed.

General Assembly of the Presbyterian Church in the United States has appointed a committee to investigate advertising and programs of picture theatres. The idea originated with the Presbytery of Pittsburgh.

Ralph Sanders, cowboy, realized his life's ambition to ride a bull in a really big way when he arrived in New York astride a 1,000-pounder after a 2,700 mile trip that took 254 days from Brownsville, Tex.

Dorothy Russell O'Reilly Calvit, daughter of Lillian Russell, has filed a claim at Chicago for one-half of Alexander P. Moore. The suit is based on a pre-nuptial agreement by Moore that he would provide on his deathbed he would provide amply for Miss Russell's only child, Mrs. Calvit.

Charles Davenport, picture director, lost his suit against Harry K. Thaw for $8,500 for salary due after Thaw had fired him in violation of an oral contract. Davenport also sued for $25,000 charging breach of contract and for $25,000 charging libel but both of these claims were dismissed in the course of the trial.

Edwin Bell, employee of RCA-Victor at Camden, was found shot to death in a clump of weeds near Absecon, N. J. In his right hand was a revolver with one cartridge discharged. State troopers believe he committed suicide.

Peaches Browning has filed a request for $20,000 counsel fees in her suit for divorce from Edward W. "Daddy" Browning. No alimony is asked in the action. Browning is accused of misconduct with two young women in his auto.

Sonny Hale, English actor recently divorced from Evelyn Laye, married Jessie Matthews, actress, in London.

League of New York Theatres is seeking a practical plan of self-censorship for the stage. Bishop Manning, Cardinal Hayes and Rabbi Krass compose a special committee appointed by John S. Sumner, director of N. Y. Society for the Suppression of Vice, who awaits their report before sending a delegation to Albany to oppose any effort to modify the Wales act.

A holdup man relieved Margaret Graham, cashier of the Little Neck theatre (L. I.) of $300 during a show.

Perle Germonde, show girl, is suing her husband, William Kahn, booking agent, for divorce, charging that he entertained a blonde in their Riverside Drive apartment while she was visiting in Scarsdale, N. Y., last November.

A. J. McCosker, director of WOR from which Alfred W. McCann delivered his radio health talks, held a memorial service over the air during the requiem high mass for McCann in St. Denis's Roman Catholic Church at South Yonkers.

Leon Stachner, company manager of "The New Yorkers," was haled into court by agents of the Children's Society who found three Negro minors were "acting" on the New Broadway stage.

Mrs. Margaret T. Browning, sister of Hazel Dawn and herself a former actress under the name of Margaret Romaine, is asking $600 a month alimony from her husband, Dr. George E. Browning, pending the outcome of her suit for separation.

She claims to have financed her husband through medical school on the earnings from her theatrical career, but that he prospered so well she retired in 1927 to care for their two children.

Warner Brothers have signed Marilyn Miller to a long term contract.

Rudy Vallee was bombarded with rotten eggs and putrid grapefruit while playing at the Metropolitan, Boston, last week. The crooner was singing "Give Me Something to Remember You By" when his request was granted.

Rudy ducked the intended decorations but other members of his orchestra were less fortunate. After a short speech he continued with two more numbers while police routed out three young men, who were held.

Edgar Allen, booking agent and former manager of Peaches Browning, went to Greenwich, Conn., to marry Valerie Ramier, but when the clerk asked for the $5 license fee it was listed among the missing and so the romance is off, at least temporarily.

According to Arthur E. Knows, director of electrical research at the Western Electric Company, the present output of pictures succeeds in amusing only those with "a mentality of 13 years of age or less." He blames this condition on the effort of producers to please simultaneously persons of every age, sex and walk of life and believes "the only cure for the menace of this condition is to amend the system of play distribution so that along with the universal product we may have a fair proportion of films that will be appreciated by the genuinely adult groups."

James N. Mullen and Samuel Alton Barford, Jr., actors, died as the result of a head-on collision which wrecked their car as they were returning from a visit to Philadelphia. They were rushed from the new super-highway at Woodbridge, N. J., where the crash occurred to the Rahway (N. J.) Memorial hospital. Resultant excitement at the hospital caused physicians to overlook the arrival of Mrs. Owen Moore, of Iselin, whose fifth child was born in the corridor as attendants rushed about to handle the accident victims.

Police sent out a general alarm, which meant a search of all doctor's offices, hospitals and sanitariums, to find if any of the reported wounded or killed gangsters had been treated for their injuries following the blast of fire-arms, use of knives, and ensuing riot at the (night) Club Abbey early Saturday (24).

Six men are said to have been mowed down when rival gangs met there to shoot it out but only one, Charles "Chink" Sherman, has been given treatment so far as police have been able to learn. Mavis King, cigaret girl, ducked behind a counter when the fracas started. She later dragged Sherman to a taxi and a hospital. The incident is considered the ominous prelude to an unparalleled fight for underworld supremacy. The interior of the Abbey was badly damaged but repairs have been made and it is now open.

James Caputo, 32, professional strong man of the Italian vaudeville stage, was shot and killed by an unidentified assailant in Brooklyn. An old-fashioned and rusty revolver was found in the gutter nearby; one of its five shells had been exploded.

Col. George A. Lynch has been released from the Alimony Jail for a chance to earn some of the $1,425 alimony due his wife, Gertrude Barnes, once in vaudeville at $750 a week. Miss Barnes, penniless and living at the St. Paul hotel with her invalid mother, had hoped Mrs. Mary Lynch, of Freeport, L. I., her husband's wealthy mother, would come through with a check.

Mrs. Mary Uale, widow of Frankie Uale, known to gangdom as Frankie Yale, is preparing to start after Pathe because one of the characters in that company's film, "Big Money," mentions the name of the late Brooklyn underworld czar, saying: "I'll get you like they got Frankie Yale." The picture is current in the Uale neighborhood and Mrs. Uale is much concerned because for years she has kept Frankie's two little daughters from knowing the real profession of their father. Now she is afraid they will find it out.

Motion pictures have a power greater than the printed word in the education of children, according to Lawrence R. Winchell, instructor of visual instruction at Rutgers University.

Three Hudson County, N. J., night clubs, one of which had been unmolested since its opening 12 years ago, were raided and closed by a squad of 12 detectives. Summonses were handed to the proprietors of Kentucky Inn, Pendergrast's and Abbey Inn, on Mountain road.

Frank H. Brown, of North Bergen, N. J., was arrested by Federal agents on a charge of operating a radio station without a license and interfering with other broadcasts. Brown, they said, worked with similar low-wave outfits in Newark, Brooklyn and upper New York in signaling to liquor ships.

"Thirteen Days" is the title given the talking picture record of the recent sensational trial of eight counter-revolutionary plotters in Moscow. The film is now playing over the Soviet Union.

Jack Dempsey left Polyclinic hospital, where he had been for several days with a badly infected hand, to referee the Tony Canzoneri-Johnny Farr bout at New Orleans, Monday (26).

Three masked gunmen raided the manager's office at Fox's Stratford and escaped with $1,200.

Charging bias when told they would have to use the freight elevator in the Hotel Lincoln to reach WGBS, five Negro singers canceled their Sunday afternoon series of broadcasts. Officials of the radio station stated that all performers, white and black, must use the freight cars since the bass drums, musical instruments and paraphernalia cluttered up the passenger cars.

If pictures hurt the patrons' eyes, it is the customers' fault, according to Dr. William M. Richards, of the Better Vision Institute, who spiked an insidious rumor that watching films is bad for the eyes.

LOS ANGELES

Don Meaney, radio announcer, granted annulment of his marriage to Virginia King, actress, on grounds that the marriage took place in Tia Juana and that the ceremony and witnesses did not meet with the requirements of the Mexican law.

William Boyd, in an automobile accident at Oceanside, Calif., was charged with reckless driving. One woman hurt.

Sherman Hardy, stunt flyer for films, attempted suicide by self-asphyxiation. At the Hollywood Receiving Hospital it is said he will recover.

Adela Rogers St. John, writer, operated on after an attack of acute appendicitis.

Charles Hoffman, Hollywood studio accountant, divorced by his wife. Complaint was "ruling with a rod."

Paul Lamkoff, composer, has become reconciled with his wife after she had filed suit for divorce.

Duncan Renaldo, screen actor, facing deportation on charges of overstaying his permit, has been released on bail of $2,000. Renaldo also has a divorce suit, in which his wife names Edwina Booth as co-respondent, on his hands.

The $120,000 suit of Leopold McLaglen against his brother, Victor McLaglen, charging defamation of character and making derogatory remarks about him, had preliminary hearing in which attorneys for Victor stated that Leopold's complaint was not specific.

Courts decided that it is illegal to hold marathon dances in Hawthorne, a short dictance from Los Angeles. These dances have been held in communities adjacent to Los Angeles because there is a city ordinance prohibiting them here.

Net estate left by Fred Thompson, cowboy film star, is $165,372, according to a report filed in probate court.

William Boyd, screen, posted bail of $250 pending trial in Oceanside, Cal., for reckless driving. His car figured in a collision in which a woman was badly injured.

Mrs. Ilse Rodzinski, wife of Dr. Arthur Rodzinski, Philharmonic symphony director, injured in an auto accident.

United Artists closed for first of its string of independent theatres, at Pasadena.

Mrs. Doris P. Rosher, film actress, awarded $125 a month alimony from Charles G. Rosher, cameraman.

Herbert Van Loan, screen writer, told the court he owed $15,000 and only had 50c, when answering an alimony claim.

William Boyd, stage, won a divorce from Clara Joel Boyd, actress, on grounds of desertion. They separated in 1925.

Robert Chapman, non-professional, arrested on a criminal attack complaint made to police by Katherine Frederico, film extra.

A plot to ransack the home of Ann Harding, screen actress, was foiled by a cab driver who told the police that he overheard two of his fares planning the job. The home was immediately placed under guard.

CHICAGO

Lola Frink, leading lady in "For All of Us," has filed suit for $100,000 against a cleaning company for illness from an alleged poison powder applied to her fur coat as a moth eradicator. She is the sister of Carol Frink, picture critic on the Chicago "Herald-Examiner."

Though the "Racket," Bartlett Cormack play, was banned in Chicago, the North Shore Circuit Theatre Association, amateur group, will do the piece in five ritzy suburbs.

Police uniforms, banned by costumers due to the St. Valentine Day's massacre, when the gunmen used cop attire, have been furnished the players by William Freeman, chief of the Evanston police.

LONDON

Social and sports club for the flicker trade, to take the place of the defunct Film Golfing Society, promoted by Jeffrey Bernerd and others.

Mabel Russell is to appear in a revival of Galsworthy's "Silver Box" at the People's Feb. 2.

Next production at the Kingsway will be "The Gay Princess," operetta, cast including Alba Conway, due in February.

"My Sister and I," English title of the German show now current in New York, is "Meet My Sister," will be produced by Laurilland in London. Mady Christians and Franz Lederer leads.

"Her Unborn Child," United Artists' social picture, after banned by the censor, sanctioned by the London County Council, giving exhibs the right to show it.

Winding up resolution of British and Foreign Films, indie producing and distributing organization, slated for Jan. 30 at stockholders' meeting.

Non-Gyp Ticket Plan

(Continued from page 1)

It serves by delivery the public purchasers of orchestra seats in the legit through the Postal delivery service, unless the buyer appears in person.

Any legit theatre ticket of speculative value, down or upstairs in any Broadway legit house serviced by Leblang's will be given the Leblang special system to prevent those tickets from falling into other hands than the purchaser's before theatre time. This is a bar to the gyp handler of tickets and is reported highly approved by the legit managers who are on the level on the ticket subject.

An orchestra seat purchaser through Postal of seats for any night will not actually receive his tickets until appearing at the theatre. When completing the purchase at the Postal or by Postal delivery, the buyer will receive the upper portion or flap of an envelope, with the envelope containing the actual tickets. These tickets will be at the theatre on the night of the specified performance.

New Way

The envelope's flap, held by the purchaser is numbered and contains the date of the performance. Nothing is indicated on the flap to convey the name of the show or the theatre. This is believed to make it non-salable to specs or gyps who could not risk trying to sell an unknown quantity at gyp prices to a pre-suspecting customer.

The purchaser knowing which show and night his tickets are for, receiving them from Postal Telegraph, is assured of delivery. He calls at the theatre and the flap, with the number of tickets mentioned it calls for, passes the party inside the door, into the theatre's rear. There a Postal representative in uniform will deliver to the holder of the flap the coupons only called for on the tickets, with the stubs turned back to the doorkeeper.

At no time will the purchaser come into possession of the whole ticket. For the balcony tickets, which Leblang's handles in its own agency, the purchaser will receive a similar envelope's flap under the same procedure, but he will be required to return to Leblang's the night of the performance not before 8 o'clock, to receive the tickets called for.

'Speculative Value'

Joe Leblang's "speculative value" for any theatre ticket in the first instance takes in the smash, hit and popular shows. For a smash Leblang assumes the entire orchestra and nearly all of the balcony are always of speculative value, meaning the gyps would like to secure the tickets for those locations. In other houses but half the orchestra and perhaps only the front rows of the balcony could be considered speculative. Or in another house possibly only the first 10 rows would be in abnormal demand.

For a Saturday night or a holiday Leblang might consider nearly all shows speculative in ticket value and invoke his system accordingly for all of those houses. Leblang's entire purpose is to keep speculative value theatre tickets away from the gyp who re-sells at increased prices of more than what is accepted as a modest premium.

Other Handlers

Other than the orchestra tickets handled by Postal, orchestra seats are distributed by Broadway legit houses to the other leading ticket agencies, by the theatre which also sells from its own box office. If either has formulated any plan to keep the remaining speculative value tickets away from gypping ticket brokers, they have not announced it, nor is Leblang at present in position to control theatre tickets, other than those passing through his own and Postal agencies.

The Postal last week aided by the Leblang advertising campaign increased its weekly sales 58% over the week previously, for orchestra seats.

Leblang returned from Florida last week, to concentrate upon the ticket question, as now in operation by him. It has been mulled over by him for years. He may return to the southland next week.

The nine leading agencies have agreed to assume the League's indebtedness. All will set aside five cents on each ticket sold, depositing the money in the Bank of America which holds notes amounting to $25,000 endorsed by League leaders. There is also a bill from the League's lawyers, O'Brien, Malevinsky & Driscoll, said to amount to $12,000. Brokers indicated they will seek an abatement of the bill.

League may retain quarters in the Paramount building, but dispense with several offices no longer required. Monday, with Dr. Henry Moskowitz in charge, League was in session considering the censorship matter, while a committee of managers considered the changed Basic Minimum Agreement with the Dramatists' Guild.

VARIETY

Trade Mark Registered

Published Weekly by VARIETY, Inc.
Sime Silverman, President
154 West 46th Street New York City

SUBSCRIPTION:
Annual.....$10 Foreign.....$11
Single Copies.....25 Cents

VOL. 101 No. 7

15 YEARS AGO

(From Variety and Clipper)

Lou Clayton and Phil Cook got into an argument and clinched. Somebody promoted them to put it to a regularly staged ring affair and the mill was fought with skin-tight gloves in a Times square garage with an invited audience of 200. Lasted 55 minutes with the decision to Cook. Then the two muggs shook hands and declared hostilities at an end.

Hippodrome under the Charles Dillingham management reached its 200th performance to an aggregate gross of $1,000,000. Instance cited as a great moral lesson of a theatre that sold neither through premium agencies or cut rate spots, but delivered tickets at the box office at the advertised price.

Epidemic of water symph pictures. Fox was completing an Annette Kellerman feature at a cost of $500,000, biggest yet, while Universal was putting out another Kellerman subject and Bluebird had a third called "Undine," starring Ida Schnall, swimming champ.

Albert Capellani, ending a contract as director for Peerless at $200 a week, was re-engaged at $500 with the added privilege of having final say on stories.

Will Morrissey, teamed with Dolly Hackett, was in the current Palace, N. Y. bill. Headliner for the week, McIntyre and Heath.

Made desperate by the nagging of state and local censors, many of the picture leaders were about ready to accept Federal censorship, but wanted to be heard in the drafting of the law.

50 YEARS AGO

(From Clipper)

A long stretch of cold weather had eliminated all sports but ice events and trotting on Jerome avenue to sleighs. Clipper prints a score of items of which a sample is "John Murphy's Reliable defeated John Quinn's Lady Quinn over the Jerome avenue mile, for the wine at Gabe's Case's" (Case's being the roadhouse at the finished mark.)

Clipper observes two developments in show business. One is the growing number of "dime museums" (their advertisements for attractions fill the advertisement columns) and the legitimate theatre's fad for "realism." Clipper comments on the new stage technique in a long editorial, expressing the fear that realism is being overdone.

Frank Whittaker, 60, who had spent his life as a circus dare-devil, slipped on the ice crossing the Bowery at Houston street and was run over by a slow moving express wagon. One arm had to be amputated.

Fashions in minstrel shows were changing. Frederick Kyle's show, an old fashioned performance, went broke in Boston and the proprietor went into bankruptcy. At the same time the Moore & Burgens company, American, touring England, was enjoying new triumphs. Latter organization had 75 people including 10 end men. There were 12 clog dancers and 12 song and dance men in the olio. Troupe carried half a dozen female impersonators, it is related.

Yale started a movement to own its own athletic field, instead of renting practice space for its athletics. Proposal was to buy the necessary land, improve, grade and fence it, besides building grandstands. Estimated cost of the undertaking was $30,000.

Account is published of a six-day bicycle race just run in England. Riders contested eight hours a day for the six days. Purses were $200, $100, $65, $50 and $25.

Inside Stuff—Vaude

The R-K-O intact bill which opened in New York last week proceeded to Rochester in the regular four-act form instead of being cut to three acts, following a last-minute change of mind. Max Gordon, R-K-O's "show doctor" for a month, and James H. Turner, Hiram Brown's assistant, looked the bill over at the Chester, New York, and decided to cut it to three acts.

Dave Apollon, Homer Romaine, Major Sharp and Minor and Mills and Bobby are the unit's four turns. Gordon and Turner thought it could get along without Major, Sharp and Minor, femme vocal trio, with this turn to be spotted in another unit later on.

Argument advanced against the Gordon-Turner theory was that a three-act bill might not only look like cheating, but would depart from the four-act policy with which R-K-O has for more than a year been attempting to build up a steady business in the west. This argument stood.

For the unit's New York week Art Henry filled in for Mills and Bobby, ill. Latter joined the show at Rochester, currently. Gordon-Turner's work on the bill resulted in orders to three of the four acts to purchase new scenery for the R-K-O routes.

It's noticeable that lately there has been an unusual number of vaude team and combination reunions after as long as 8 to 12 years' separation. Many unable to land any other way are returning to partners with whom they were fairly successful years ago. Others are making a mistake in going backward instead of forward but in the minds of most the old partnerships can't be any worse than their current combos.

One angle not fully realized is that the old combinations worked regularly because the field was then open for them. A moderately good act in those days could easily secure two solid years of bookings without repeating. That time doesn't exist today and acts of the same moderate quality have found there is no room for them.

There is little assurance now that teams and turns of the past, without declining a whit in quality but also without improving, can be successful again. In reuniting, it would be best for the old partners to bear in mind that it is essential for their material to have advanced with the vaude times and tastes.

When Lillian Roth was at the Palace two weeks ago she was informed on the phone during a performance that her 22-year-old fiancee and childhood sweetheart had suddenly died. The girl collapsed but was revived for her next number and then kidded into sticking for the rest of the week. The work didn't help her forget the tragedy.

After the Palace week Miss Roth's condition was such that she was forced to cancel further bookings.

Another case, occurring last week, was that of Eddie Hill. Against friendly advice, Hill went on at a New York theatre with 103 fever. That sent Hill to the French hospital with pneumonia.

That "the show must go on" is a glorious tradition. Some actors have it by instinct, others as part of their stage education. All get it at one time or another but when it works havoc physically, it is one sentimental actor-code that is more harmful than admirable.

Sam "Kut" Kahl is still operating in the life insurance business in Chicago. Sammy has an office. At one time he started to solicit former acquaintances in the show business for insurance. Reported that one of his letters received by one of his few show business friends, was answered by the friend with sound advice to lay off those channels; that Kut's popularity did not go so far as to bring anything but acrimonious retort.

Kahl's total abdication of the show field, particularly vaudeville, must be accepted as the convincer that Sammy at last believed his method of vaudeville booking had been all wrong. Despite that he and some others thought so highly of it while Sammy was the sole boss of the Chicago "Association."

The radio chains and stations' own artist bureaus are cutting in heavily on the club booking business and may eventually do more than anything else to help wipe out the indie club booking gyp evils. So far nothing has been capable of completely curing the club affliction. Like crooks in other lines, when one is caught, two appear to take his place.

The gypping club boys find easy victims among actors and club performers. The distressed performers, and there are plenty just now, are most vulnerable.

Hyde and Burrell were in the Capitol show last week for just one day. They were replaced by the Runaway Four who played there until Wednesday nite, when replaced by Jerry Delaney and Ina Williams. No reason was given for the triple replacement other than the acts did not exactly fit into the "Crinoline Capers" unit. In conjunction with the holding over for another week of "Reducing" "Capers" also stays.

Inside Stuff—Pictures

(Continued from page 29)

Figures are divided into Par. and Warners at 15 each and R-K-O for 10.

Harold Place, editor "Toledo News Bee," cracked censors in full column editorial last week.

Warners is modifying its stage policy at the Newark Branford. House is adding its own act each week to the Publix unit. Billing the show everywhere as though it were a vaude lineup with each act named and no mention of the unit.

Estimates on the number of theatres to be wired this year with Western Electric equipment are placed at from 2,000 to 2,500 by Coast Erpi execs. Total is only for the United States.

Last year about 3,000 houses were wired.

Instead of the 260 seats usually handed out for Broadway film premiers, but 100 will be distributed for Chaplin's "City Lights." Latter will cover trade and daily papers.

Carl Laemmle and U will continue to preach prosperity through ads in "Saturday Evening Post," but in the future will only devote part of its column toward trying to get more money in circulation.

One of the co-authors of "Public Enemy," Kubec Glasmon, was formerly a Chicago druggist who is said to be personally acquainted with many of the big shots of racketeering in the Windy town.

Just 3,000 deaf mutes throughout the country can buy in in 96 theatres and sit in reserved sections specially wired. Western Electric has made that number of installations of its special head acousticon.

Kay Francis' drawing account on a weekly basis is a jump of from $750 with Par to $2,750 under her new Warner contract.

Fox publicity men, on the coast and in New York, have been assured of their jobs in spite of the switch in publicity directors.

Vic Shapiro, who has taken over the eastern division, and Glenn Allvine on his way to the coast, made a verbal agreement not to fire each other's men.

Inside Stuff—Legit

Cancellation of the date of "Storm Song" which was to have played the Flatbush this week, is a basis of a suit by Robert Newman, producer of the show, against Harry and William Brandt who operate the theatre along with other subway houses. The booking was made by the Erlanger office, with Newman signing the contract, but the Brandts withholding their signatures, although announcing "Storm Song" in the underline.

Partly because of the mix-up the show was declared closed by Newman, who is obligated to pay $3,000, the cast's salaries for this week. Show is to be rewritten and a new lead will replace Francine Larrimore who was starred. Ill with a chest cold Miss Larrimore was forced abed in Washington when "Song" played there and the engagement was suddenly called off in the middle of the week. Last week she reported for rehearsals and stated she would be able to go on Monday. Equity verified that with Newman automatically liable for salaries.

The Brandts would have played "Song" but received no paper for the attraction and assured the date was off. They also stated they could get no assurance from Newman that the show would play. On Thursday last they decided to spot their own attraction, "Dr. X," in the Flatbush.

While there have been inside reasons for the discarding of the proposed general pooling of the Erlanger and Shubert theatre interests, some of the out of town losses appear to make local pooling necessary.

Philadelphia, where the two major offices are on a pooling basis, is in the red for more than $257,000 so far this season.

The loss is evenly divided between Erlanger office and the Shuberts. It was virtually imperative for them to pool because of spotty business in that stand, which has been particularly bad for the past two years. One loss item alone during a week's engagement was $16,000, incurred during the "Ballyhoo" showing. Erlanger's, Phila. has been a problem since opening. At present it is dark. Costs about $7,000 to carry it untenanted and it must sell out to make a profit.

John (Jack) Wilson, secretary to Noel Coward, is also manager of "Private Lives," the Coward show which opened at the Times Square Tuesday. Wilson made a bid for press unpopularity by slashing the first night newspaper list. Usually several persons in the drama departments are accorded first night privileges.

Wilson said Coward cared nothing for publicity for the show, being concerned merely with the opinions of the critics. There were 39 pairs of tickets sent to the dailies, two each for the dramatic editors and the critics. First night top was $5.50 but plenty of tickets sold via agencies at $11 each.

Buckley-Post bill, providing for exemption of actors, musicians and stagehands in arrest cases under the Wales Act has been re-introduced into the N. Y. State legislature by Langdon W. Post, assemblyman from the 10th district, N. Y. city.

Bill would change, if passed, the Wales Act so that only the producer, author and director could be held. Others could be held only on disorderly conduct charges.

Bill was passed last year by the legislature but vetoed by the governor. Post, who framed the bill, is a member of Bela Blau's legit producing organization and has also introduced a bill to legalize Sunday night concert dancing.

There are several reasons for the Shuberts reviving "The Student Prince" on Broadway, at the Majestic which seats over 1,700. One is the shortage of attractions. As important as any is the number of players under contract to the firm, without shows to use them in.

Among that group is Edward Nell who was in "The New Moon" and other operettas. Nell is a baritone, while the lead in "Prince" is scored for a tenor. He has a 20 weeks' guarantee this season with the Shuberts. Late last week the firm agreed to lower the score to match Nell's voice. At first they refused to do so and Nell was doing little more than talk the songs during rehearsals.

"June Moon," Sam Harris' comedy closes in Boston Saturday after 20 weeks on tour this season. No further dates were booked for the show since the western legit stands were covered by a road company last season.

Harry Rosenthal, pianist, featured with the show, was negotiating this week with Paramount for a part in "New York Lady" which goes into production next week at Par's Astoria studio with a cast headed by Tallulah Bankhead. Par last fall wanted Rosenthal to play his stage role in the screen version of "June Moon," but he could not obtain a release from his run of the play contract with Harris.

Al Jolson, vocally in fine form, will sing in four languages in "Wonder Bar" which will open in the Bayes roof theatre soon. House being remodeled for the show which is played on the floor and not on the stage. Tables will replace regulation theatre seats. The actors will not make up, mixing with the audience.

Jolson's contract is said to call for $5,000 weekly and 50% of the profits. Script adapted by Irving Caesar and show itself will be easily applicable for making a talker during or after the expected run.

Hollywood legit caster phoned a b.o. for a couple of comps. Manager said, "You're local, aren't you? Sorry . . ."

Following week the show moved to San Francisco. Agent, there on other biz, called the theatre and caught the same voice.

"This is McGivney, the Hollywood agent, again," he said. "I'm not local up here am I? How about a couple?"

"Sure thing!" said the manager.

Conversation with short roll producers and legit promoters discloses the financial improvement expected around Jan. 1 has not come through. For some reason it had been thought that the expected depression let up, also looked for at that date, would enable projection of shows that were held up because of no angel money. Neither the money nor the shows are in sight.

Next date anticipated for promotion relief is September.

Since starting rehearsals about a month ago, "The Gang's All Here," Green and Gensler's musical, has practiced in five Broadway theatres and two halls. "Gang" has been in the Comedy, Bijou, Erlanger, Imperial, Majestic, Bryant Hall and Engineers' Hall.

In Philadelphia the show, which Shuberts are backing and booking, rehearsed at the Erlanger, while sets were being set up at the Shubert house.

"Gone Hollywood," tried out by Brock Pemberton under the title of "Made in Hollywood," is being revised by Donald Davis who wrote it. Author wanted to rush show into New York because of the Hollywood story of "America's Sweetheart," the new Schwab & Mandel musical. Pemberton, however, refused to present the Davis show until the script was satisfactory to him.

Oliver D. Bailey, who recently gave up the lease on the Republic (now grinding pictures) on 42nd street, has secured fresh downtown backing and will operate the New Yorker (formerly Gallo), the 54th Street theatre, which has been little lighted since built. The first production try will be a musical show, "Making Mary."

"Bad Girl" closed a brief tour in Chicago Saturday. Although the Vina Delmar piece played only a moderate engagement on Broadway, it is said to have been profitable. Picture rights, sold for $75,000, figured in placing the show well out in front.

Legit Revue With Names Playing On Percentage of Net as Salary

"Better Times," revue produced by Alex Leftwich with Louise Groody, Polly Walker, Ethel Norris, Harland Dixon, Jack Pearl, George Rosener, Fred Keating, Albert Carroll and Charles Purcell, all under co-operative agreements, opened this week in Springfield, Mass. It plays the last half in Providence and is due on Broadway next week.

People recruited by Leftwich, have been classified in three groups. Class A is down for 16% of the net, if any, which will be prorated. In previous years several of those in the cast have drawn $1,000 a week and more in musical comedy, while Miss Walker's last salary in pictures was $1,250.

If nothing else the revue should prove how much these names individually and collectively mean at the b.o., according to these associated with Leftwich.

The Shuberts who came through with a letter of guarantee when Equity stepped in on rehearsals have a piece of the show and are booking it on 75-25 terms.

Chorus line used by Harland Dixon in his vaude act and Bemis and Brown, dance team, are the only acts in the show on a straight salary. M.S. Bentham office booked the entire cast.

Should Leftwich's quickie co-operative revue prove profitable on Broadway it is his intention to frame a similar show around Cecil Lean and Cleo Mayfield, which will be sent to Chicago.

Nicolai Not Retired

George H. Nicolai, recently resigned as gen. mgr. for Arthur Hopkins, is not retiring from active show biz. He will continue his offices and engage in producing, so he says, if "times get better."

When asked if he had any stock producing plans in mind Nicolai said he had learned his lesson and there would be no more stock for him.

Guest Star Stimulant

Portland, Ore., Jan. 27.

Dufwin legit stock now has sliding price scale of 25c to $1.25 with guest stars and 25 to 60 cents without. Manager Bill McCurdy plans to keep guest stars in unbroken succession.

Week of Jan. 25 he has return date of Pauline Frederick in "French Dressing," then May Robson for two weeks and Leo Carrillo indefinite. Company is clicking on the guest idea but biz suffers from reaction with no name attraction.

Colored Show Goes Out

Just when things looked pretty bad for the colored chorus girls who hadn't worked since Irving Miller stopped "glorifying the Negro girls" with his stage productions. Miller steps from retirement in Harlem and assembles his "Brownskin Models."

It didn't take Miller long to get plenty of yesses from some of his former stage coryphees. It has taken to the road for colored houses.

Dramatic School South

Winston-Salem, N. C., Jan. 27.

Hassell Shelton and Ruth Amos, in stock here for three seasons, have opened a dramatic studio. First Little Theatre Movement here in about 10 years.

Miss Amos has been handling the Ladies Home Hour for WSJS.

Mrs. Carter's "Shanghai"

Hollywood, Jan. 27.

Mrs. Leslie Carter contemplates producing "Shanghai Gesture" here.

Mrs. Carter has been lecturing before women's clubs since he production of "Ghosts" two months ago.

ART AND FINANCE

The Puppet Players, Inc., of 10 East 8th street, New York, is seeking to raise funds through the sale of preferred stock. The corporation, a New York one, was recently licensed by the Secretary of State to handle the sale of this stock, which is listed as paying 15%.

The Less the Better

"It's Monte Carlo, it isn't theatre," says Kenneth McGowan. It's red and black, he says. You put your money on the line and you either go miles into the red or you go up on the other side of the ledger. There's no more just hanging on, he thinks. It's sink or swim.

"And in a way," he says, "it's a good thing for the theatre because the result is better plays. Producers can't afford to take a chance on a play that might go over these days. They've got to make sure. So, while you've less plays on Broadway than ever before, you've more good plays. Maybe it's a good idea. It might bring up the standard."

NEW HAVEN OFF LEGITS AND SHUBERTS BURN

New Haven, Jan. 27.

Connecticut will be virtually wiped off the legit map if the Shuberts keep the threat to close the local Shubert theatre.

At "Nina Rosa" here, J. J. Shubert went berserk when he noted the small attendance and issued a statement declaring he would close in New Haven unless attendance improved within two weeks.

Only other legit theatre in state is Parsons' at Hartford, leased by the Shuberts, where shows are given with gaps of weeks between.

Dark Dayton Legits Sent Trade to Cincy

Dayton, Jan. 27.

The Victory theater, only available legit show house, says no road shows will be booked this season.

Cost of removing the picture apparatus is too great to risk road shows.

Daytonians go to Cincinnati to the Shubert and Grand and take no inconsiderable amount of business to that city in doing so.

"Pastures" Scale Cut

A premature announcement of a cut in b. o. rates for "Green Pastures" appeared in the "N. Y. Times" news columns Friday (23).

It was a bad break for the show, because the cut rate figures were not to go into effect until Monday (26). The affair has caused a bit of conflicting sentiment between the newspaper and the producer, Laurence Rivers.

As the story runs an ad had been prepared for the Sunday (25) edition announcing the cut to begin on the following day. The cut is from $4.40 to $3.85. How it happened to become advance news, is still a mystery.

Parson's Goes Dark

Hartford, Jan. 27.

Shubert Parson's Theater, Hartford's only legit, finally took the dimmers Saturday.

Regardless of a drop in prices to $1.50 top for all road attractions the gate receipts only made the bookkeeping records a bit redder. Shuberts finally notified its local manager to install a caretaker until better times.

Lennie Bergman, G. M.

Leonard Bergman is gen. mgr. for James Elliott's legit productions. Nellie Revell is p.a.ing them.

First opened at the Ritz, New York, Monday (26). It's "She Means Business."

Bob Irwin at Globe

R-K-O has placed Bob Irwin, one of the veteran managers, at the Globe, New York, as manager during the run there of Radio's "Cimarron."

Irwin managed Proctor's 5th Ave. 20 years ago. Lately he has been a legit company manager, last with "Journey's End."

From Stock to Screen

H. A. Archibald, Brooklyn chemist, who formerly lived in the Canadian northwoods, has written a play, "Coastwise Trader." It has been played in stock and will be sold to pictures before it has received a Broadway production. The picture deal may be closed this week and the play reach Broadway as a talker.

Marguerite Fields produced it in stock recently at the Savoy, Grand Rapids.

$635,000 SUNK ON 12 B'WAY BLOW UPS

Twelve flops, closing in the seven weeks between Dec. 6. and Jan. 24 represented a total loss estimated at $635,000. Previously, the high loss figure was placed at $448,000 for five weeks.

Cause of the present high is traced to losses on two musicals, "Smiles," for Florenz Ziegfeld, and "Ballyhoo," for Arthur Hammerstein, former at $200,000, and the latter at $250,000.

It was thought Hammerstein's loss, set by himself, when he announced his withdrawal from the show, was over-estimated.

Estimated as the next two most expensive are "Overture" for Bela Blau and "Kiss of Importance" for Arch Selwyn. Each around $30,000, former because of an expensive production and the latter at reported high salaries. Typical of the latter was the $1,500 weekly salary which Lionel Atwill, as director, was said to have received.

Losses

Other estimated losses include "Inspector General" (Jed Harris), $25,000; "Queen at Home" (John Henry Mears), $25,000; "Life Is Like That" (C. W. Emery), $5,000; "Life Line (Leo Bulgakov), $10,000; "Affair of State" (Benjamin David), $22,000; "Merchant of Venice" (C. B. Dillingham), $15,000; "Light Wines and Beer," $8,000, and "Purity" for Shuberts at $15,000.

Two other bad boys during the same weeks are thought to have made money or broken even by virtue of picture sale or road biz. "Scarlet Sister Mary," for Shuberts, skidded in New York, but was ahead out of town. "Schoolgirl," for Henry Forbes, lasted three weeks and sold to Paramount for $35,000.

"Sita," at the Vanderbilt one week, contributed a comparatively infinitesimal loss, taken mostly by the theatre and not producer.

AWARD FOR BROWN

Claim brought by Elmer Brown, director, against Lou Holtz and Jack Yellen, producers of "You Said It," was adjusted in favor of Brown by arbitrators. Brown claimed three weeks' salary on a four-week directing contract.

He was let out after one week of work and after having received one week's wages.

Veteran Stage Troupers, Still Leery About Pictures, in Heart of Filmland

Hollywood, Jan. 27.

Right in the middle of this burg built by pictures is what remains of the stage's "grand old tradition." Here at the Troupers' Club, parked in an ex-church, a speech announcing how many members haven't paid dues is delivered with Hamlet flourishes. The date for the next meeting is delivered like Desdemona pleading for mercy. Asking for dough is Shylock in mufti asking for his pound.

Here are many of the stage's famous old timers. Members must have a background of 20 years on the stage.

The screen doesn't count. Although many of the Troupers find an occasional job in pictures, they still speak of films in that nose-lifting gesture used by actors when pictures really were in their infancy. They are friendly with the picture crowd and yet apart—they're a tradition that can't be smothered.

Grown Children

At their last big meeting—dinner for the 1931 officers—they presented several hours of skits enacted by the members and, in some, their grown children. The club has about 400 members and is six years old. Some are in local business, some still act and plenty are broke.

Plans are under way to resent plays monthly, the roles played gratis by members. Money derived goes to a building fund for a home. They already own the lot, five acres given them by Lawrence Holmes. First legit effort is "Inspector General," coming in February.

If the Chamber of Commerce ever discovers this club the ex-famous members will see their names in print again. It will be ballyed along with the Spanish tradition, the orange groves and mountain homes as a bit of Hollywood "color."

Oversupply of Actors

Just how many actors or would be actors around looking for work is indicated by the experience of the Edward Blatt office. Blatt announced that he was preparing to do "Night Court" by Mark Hellinger, with a cast calling for over 50 characters. Immediately he was besieged by actors. He decided to give everyone a chance.

Persons obviously not suited he weeded out quickly. Others, he asked to leave their names and addresses, with remarks. After a week, he found he had about 600 prospects, all likely candidates, with experience, for the 50 odd jobs.

Two or three more weedings followed, and now, ready to cast, he still has more than 200 applications on file and doesn't know what to do.

For almost every part he has three or four people ready and willing to fill, and all okay for the jobs.

LYCEUM ATTRACTIONS ARE STRONG UPSTATE

Syracuse, N. Y., Jan. 27.

The old time lyceum attraction is coming back into favor upstate, particularly in those towns and cities where legit has disappeared. This goes double for platform speakers, orators and lecturers.

Clarence Darrow and Rabbi Barnett Brickner of Cleveland, appearing here last week under Forum auspices, packed Lincoln Hall with their debate on religion, despite opposition, both highbrow (Galli Curci) and low-brow (Tigris Shrine Indoor Circus).

This week finds two other lyceum offerings, both with heavy advance sales: Dr. William Beebee, ocean floor explorer, and the Ben Greet Players. Ben Greet bills call for $1 matinees and $1.50 nights in a high school.

'Sweetheart' and 'Gang' Two Musical Proposals

Two musical shows which opened out of town last week were regarded as most promising by observers from Broadway. They are Green & Gensler's "The Gang's All Here," which started in Philadelphia, and Schwab & Mandel's "America's Sweetheart" which bowed in at Pittsburgh. Both shows are claiming five song hits. Latter show was first listed for presentation by Connolly & Swanstrom. Bobby Connolly staged it.

Ted Healy drew an inside laugh by having 16 stooges with the "Gang" show but only using five the first night. He explained he liked to have plenty around, in case.

Mme. Kalich and Radio

Mme. Bertha Kalich may not return to the stage. She is still at the Mt. Sinai Hospital, New York, where her attending physicians believe that after a year's rest she will be able to do radio work.

The Madame has received several radio offers, according to her husband, and when possible will accept one.

Shakespeare Surviving

Los Angeles, Jan. 27.

William Thornton's Shakespearian road troupe, in organization since last summer, has played in a number of southern California towns at $1 top and moves over to Arizona early next month. Thornton made his debut in "Hamlet" at Long Beach this week, next date "Merchant of Venice" at the Glendale High School Wednesday (28). Eventual windup is New York.

Homer Drake is in advance. Charles Burke is company manager and Richard Obee handles press. Director is Richard Kean.

Sills' Philosophy

Hollywood, Jan. 27.

A book on philosophy, on which Milton Sills worked for several years and had almost completed at the time of his death, is being edited for publication by John Fish Goodrich, Hollywood scenarist and long a friend of the actor.

Scribners has indicated it would publish the book but as yet no arrangements have been made.

"Mrs. Bottle" in Chi

A Chi date for "Art and Mrs. Bottle" has been set for the latter part of February at the Harris, the show taking to the road after closing at the Elliott Saturday (24).

The show plays Philadelphia two weeks, then four stands through Pennsylvania and Delaware and into Washington for a week; thence to Chicago.

Bookings by the Shubert office.

Sharp Stock Closing?

Pittsburgh, Jan. 27.

Reported here George Sharp is closing his stock at the Pitt theatre in a few weeks.

Personal reasons ascribed as Sharp has been here three seasons and understood to have made it pay.

Indie Producers Take Heart, 17 New Shows Go Into Rehearsal

Indications for a legit producing pick-up are in evidence through the number of shows rehearsing. Seventeen new shows were reported rehearsing this week, as compared with nine at this time last year.

Coupled with shows out of town on tryouts, those just starting indicate that more than 20 legit may be available for dark Broadway houses shortly.

Feature of rehearsing shows is the number coming in via new indie producers. There are six of the latter, in addition to five other producers whose shows signalize a return to legit producing after a lapse of a year or more.

New indies are Katharine Cornell, producing and starring in "Barretts of Wimpole Street"; Staten & McHaig, showing "Paging Danger," Pope & Gordon with "Making Mary," a musical; Martin Jones, stock broker, with "Gemini," Abraham & Fields with "Privilege Car," and Ralph T. Kettering with "Lady in Pawn." "Pawn" is operating on the co-op basis, with Guy Bates Post starring.

On the return end are Sam Wallach, whose first in a number of seasons will be "In His Father's Footsteps." "Sour Grapes" is rehearsing for George M. Gatts and two new ones are coming in via James Elliott.

"Heatwave" at the Hollywood, is the first stage show to be produced by Warners since their musicals last season.

Slated to start shortly are additional shows for Herman Gantvoort, John Golden, Edward Blatt and Brady, Sr., and Al Woods.

Survey of the indie legit field shows more than 20 would be producers, some rated and others not, unable to produce because of lack of financing.

Chicago Sensation as "News" Raps Sam Insull for Opera Despotism

Chicago, Jan. 27.

A sensation locally followed the publication in the "Daily News" of a two-column broadside against Samuel Insull and his opera policy. Article written by Eugene Stinson, music critic of the "News," is regarded in Chicago as one of the most daring examples of newspaper guts in recent memory. Samuel Insull, like the King of England, is generally immune from any local c mment save eulogy.

Immediately following the appearance of the edition containing the article, Insull issued a manifesto to all employees of the opera flatly forbidding them to discuss or mention the article or the questions it raised.

Chicago buzzed, as for the first time a newspaper put into printed words the feelings of many disgruntled Chicagoans. It is no secret that the opera whose season ended Jan. 24 has an unprecedented deficit. It is the second year in the new opera house and the eighth year of Insull's one-man administration.

"A place for movies, but never for opera," was Stinson's description of the physical structure itself, adding that, "it's not an opera house at all. In its shape, distribution of seats, elevation and remoteness of stage, obscurity of boxes, it has a depressing physiological effect."

Outspoken

Pointed was Stimson's remark that: "The public has been led to fear that what Mr. Insull means by civic duty is, in reality, duty to him." In Chicago that's lese majeste, and maybe sacrilegious. "Autocratic in the extreme," was another description of the man whose power in the middle west is a fable awe-stirring in its public acceptance.

"The city pays for the opera, but Mr. Insull controls it," the broadside continued, "the opera house immortalizes Mr. Insull's mistakes. He perceives the possibilities of money and public utilities. He does not perceive the potentialities of artistic genius. He frowns upon artistic genius."

FRISCO JOURNAL BANS GREEN ST. DIRT ADVTS.

San Francisco, Jan. 27.

"Hi Diddle Diddle," described as a "frolicsome French farce" is Sid Goldtree's newest offering at his Green Street, succeeding "Ex-Mistress." New piece is by George Dupont and adapted from French.

In reviewing show Chronicle described it as "two and a half hours of inanity and dirt" and announced that despite the fact the courts had given the theatre a clean bill of health, the Chronicle "to maintain its self respect would in future refuse all advertising and publicity from the Green Street Theatre."

"Hi Diddle Diddle" follows about the usual line of its predecessors from the standpoint of plot and treatment. Story tells of a husband who starts on his honeymoon and by force of circumstances is prevented being alone with his bride. There are numerous double meaning lines, but the play is crude in construction and the acting just passable.

Franklyn's 2nd Coast Try

Los Angeles, Jan. 27.

Franklyn Productions, which produced "Temptations of 1930" at the Mayan last fall, may try a new and more intimate revue at the house this spring to be called "Mayonaise."

Paul Gerard Smith is writing the book and lyrics. No more than 20 p ople are expected to be in the cast.

TAUBER WITH LEBLANG

Sam Tauber has been engaged by Joe Leblang as a contact and publicity man for the enlarged Leblang ticket enterprises.

Tauber was formerly with the Shuberts. Latterly he was in the real estate b siness on Long Island.

Stratford's Gen. Mgr.

Abe Halle is gen. mgr. of Stratford Productions, which is putting on "Heat Wave."

This is the company and play the Warner Brothers is reported interested in.

71 Stocks Open

Dramatic stocks are holding a pretty fair level as to number in operation throughout the United States and Canada. For last week (Jan. 19) they totaled 71.

A few spasmodic openings are scheduled but not sufficiently to offset closings.

SEASON'S STARS AVERAGED LOW

Legit stars or near stars as projected in stage plays during the current legit season, have shown little strength as box office attractions. Majority were downright disappointments.

In 16 projections, only four outright hits are listed. Others were mostly flops, with a few in betweeners rated mildly on the profit side.

Combined "batting average" when computed, gives a figure of .422 out of a possible 1.000. Those mainly accounting for the .422 were Lenore Ulric, Helen Gahagan, Jane Cowl, Mary Boland, Alfred Lunt and Lynne Fontanne, latter figured as one unit. Miss Cowl played in repertory.

Failure of such "names" as Ethel Barrymore and Richard Bennett, both of whom appeared in Broadway flops, has strengthened some producers' claims that "names" are out and now are entirely dependent on the show. Only play against this theory, "Pagan Lady," razzed somewhat as a play but accepted as an okey vehicle for Miss Ulric.

Outstander in the flops was "Scarlet Sister Mary" with Ethel Barrymore. Failure is further heightened through the show being adapted from a prize winning novel and at the same time marking the stage debut of Miss Barrymore's daughter. Show lasted three weeks in New York.

Edward G. Robinson, well rated and strengthened by a picture career, lasted about a week in "Mr. Samuel." Richard Bennett in "Solid South," Basil Rathbone, coming in with some pictures to his credit, in "Kiss of Importance," Paul Muni in "This One Man," Maurice Moscovitz in "Merchant of Venice" and Joseph Schildkraut, also strengthened by picture work, in "Anatol" each have scored low.

Helen Hayes and Arthur Byron, each flopped in one show and hit in their respective second, for .500.

Ivor Novello, English star, flopped in "Symphony in Two Flats" written by himself, and is currently in a moderate rater, "Truth Game." Latter also has Billie Burke. Novello is credited with .250 and Miss Burke .500.

Best Wishes!

Hollywood, Jan. 27.

At the premiere Sunday (25) of "Handcuffs" at the Troupers' Little theatre, only one member of the company got flowers.

They were gardenias for the stage manager.

To Two Sets—$1,500

A champ way of producing legit plays on the cuff has been discovered by one legit producer who has handed a bank roll of $1,500 and 25% of his play to a former back stage man. Latter has agreed to furni h sets, lighting and furniture for a two set show for this amount.

Everything else is on tabs and cast bond waived. Payoff is that the back stag man expects to chisel a profit from the $1,500.

W. A. Rusco Ill

W. A. Rusco, tent show and minstrel man, is critically ill at his home in the West.

When "After Dark" failed Rusco's health collapsed with his financial losses.

BOND ONLY NON-WAIVERS

Two Hold-outs in Mary Hay Co. Protected by $300 Security.

Following a bond waiver by all but two of the cast of "Gemini," by Mary Hay, coming in via Martin Jones, bond of $300 was posted at Equity. Two refusing to waive were Brenda Dahlen and Catherine Proctor. Miss Hay and A. E. Anson waived.

Jones, who is producing, is new to show biz and is reported as being a broker on the Produce Exchange.

U Proposes Hollywood Legit Theatre With Duffy as Producer

Hollywood, Jan. 27.

Universal is shopping around Los Angeles for a legitimate theatre for the production of several plays. Recently the company announced it would produce legit plays in New York but the latest plan is to produce the plays here first and send them east if they show promise.

Both the Figueroa and Hollywood Playhouses have been under consideration. Former is out due to location with the deal for the latter being held off until the Hollywood theatre's difficulties with the defunct Guaranty Trust Co. have been settled.

Idea for local production is either to maintain a permanent stock company or subsidize one of several stock companies playing in Southern California. Henry Duffy is mentioned as the possible producer.

Katherine Cornell, Inc., With Husband for Plays

Katherine Cornell and her husband, Guthrie McClintic, director, have organized themselves as the C. and M. C. Producing Co., the idea calling for the formation of a repertory company headed by Miss Cornell. Their first production will be "The Barretts of Wimpole St." by Rudolph Bessier. It is current in London.

"The Barretts" originally was scheduled to open last week in Cleveland, where an advance sale had been rolled up. Believing additional rehearsals necessary McClintic canceled and the show opens cold in New York, Feb. 9.

Shubert Economy Takes In the Night Watchmen

Just how far the recent wave of retrenchment swept the Shubert theatrical ranks is perhaps most aptly brought out in that edict which affected the night watchmen at the Shubert houses in New York.

Where one man did single theatre duty, three theatres are now assigned to a single watchman.

This entails more work for the watcher; keeps him moving from one house to another, without the n. w. for the three receiving any more money than he did for his former single assignment.

Pickford Stage Star In Brady Production?

A legit show starring Mary Pickford may be produced this season by William A. Brady, Sr. Previously Miss Pickford was reported coming in a stage show to be produced by Arch Selwyn.

At a meeting Friday (23) of New York legit producers, Brady mentioned the contemplated Pickford show, saying "Miss Pickford was extremely interested in the script" which she was at that time reading.

Roberti's Term Contract

Lyda Roberti, featured comedienne in Lou Holtz's and Jack Yellen's musical, "You Said It" has been engaged on a five-year contract by Holtz which calls for $300 a week for the first year.

Miss Roberti's work in the new musical drew unanimous rave notices from the critics and her salary of $150 a week during the try-out period out-of-town was doubled for the New York engagement. About three months ago Miss Roberti was in a Publix unit playing the Paramount, New York, at $75 a week.

Shuberts Working Out New Plan For Submission to Erlanger's as Possible Get-Together Channel

Miami, Jan. 27.

Lee Shubert, who has been here for two weeks, is reported engaged in working out a plan of his own, for submission to the Erlanger office. Its objective is to provide a channel through which there may be a juncture of the Erlanger and Shubert legit circuits.

Report says here that all overtures along that line having fallen down between the two circuits for the past two months in New York, Shubert announced to the Erlanger people he had an idea that would be mutually agreeable and he would go south to develop it. No one hereabouts has the least inkling of what Shubert's idea holds.

Can't Agree

Previous reports concerning Erlanger's and the Shuberts have been that they were unable to agree upon anything looking like a working agreement or a merger. The obstacle is said to have been the Erlanger office failing to fall in with any Shubert proposal, and without advancing any proposal of its own.

Situation of the legit field has convinced both syndicates an understanding if nothing more would be extremely beneficial, if not imperative. The Shuberts are reported more strongly of this opinion than Erlanger's. Latter has been reported content under such conditions as arise, having a much lesser number of theatres to maintain than the Shuberts.

Questions of authority, matter of dead overheads for closed houses, what houses shall remain open for legit attractions and in what cities, with subject of profit and loss always in the foreground, are said to be the principal items to overcome, if Erlanger's and the Shuberts get together.

Old Feeling Ever Present

An aged feeling dating from the old A. L. Erlanger days is reported still hovering around the Erlanger office, whenever a Shubert or the name turns up. This has had its effect on previous negotiations, from reports.

On top of accounts of the Shuberts seeking an alliance with Erlanger's is the constant story on Broadway that the Shubert bankers are egging the Shubert brothers to do something. One story is the egging has about turned to nagging with a suggestion the Shuberts abdicate. The bankers are reported having a man in mind they would like to install as general manager for the entire Shubert circuit. Nothing more is known about this rumor, except it said the Shuberts stolidly stand by their managerial contracts to be the operators.

That the key cities can not stand over one legit house at present or for some time to come is conceded by the legit showmen. Only exceptions to this are named as New York, Chicago, Philadelphia and Boston. For Chicago it is claimed not over four legit houses should be open at any time, while in Boston and Philadelphia, two each at the most to remain open.

In case Erlanger's and the Shuberts agree upon any kind of a deal, plenty of adjustment would necessarily follow, owing to the number of legit theatres held by them, with the Shuberts having the most in the most cities. Some of the Shubert houses are reported heavily rent saddled, erecting another rough spot.

Established producers are expected to benefit if there is an alliance of some sort. In that event the producers would necessarily be limited, and possibly produce more on a cooperative scheme, such as Erlanger's has been practising this season, with the producer Erlanger-backed, becoming a partner.

Best advised among the legits profess to believe a coalition between the Shuberts and Erlanger's is remote. If becoming an actuality in any way, they say, it will not occur before next season.

When a legit talks nowadays about next season, he looks up toward Heaven and wonders.

CLEMENT CASTING IN L. A.

Hollywood, Jan. 27.

Lyle Clement is casting "Waterloo Bridge," aimed for either the Biltmore or Hollywood Playhouse.

Erie AND Return

Hollywood, Jan. 27.

Margaret Anglin was in and out of town last week, leaving for Erie, Pa., for a one-night date, Feb. 4.

She hops right back to the Coast to dicker on doing a show.

SHUBERTS GO TO $2 TOP ON ROAD

The Shuberts have instituted popular prices for their shows out of town, with $2 tops applying in at least three of the week stands—Baltimore, Cincinnati and St. Louis. Same scale also reported at one of their Detroit theatres.

Attractions playing at that scale will be "Up Pops The Devil," "Death Takes a Holiday,' 'and "Topaze." All played Broadway at $3 top.

Two dollars is the price for the revival of "The Student Prince" opening this week at the Majestic but "a few front rows" are scaled at $2.50.

GRAND OPERA OPPOSISH, CHI OP VS. GERMAN CO.

Hollywood, Jan. 27.

The German Grand Opera company with Johanna Gadski as the principal diva and the Chicago Opera troupe, presenting principally Italian operas, are battling their way across the country, alternating in beating one another into towns. In the west, the Chi company is three and four weeks behind the German troupe, while in the east the Chicago warblers beat the Germans into certain keys.

Ben Atwell, exploiting the Germans, is front-paging across the continent on this opera battle, stressing how the Chi warblers, while essentially specializing in Italian librettos, are putting on German operas wherever they can to take the edge off the German G. O. company.

Films Flopping, L. A. House Resumes Legit

Hollywood, Jan. 27.

Majestic will go legit again with Kolb & Dill bringing "Apron Strings" here after its run at the Geary in San Francisco.

House switched to pictures about three months ago and had been taking it on the chin with that policy.

Denver's Little Tourney

Denver, Jan. 27.

The largest entry list yet is being compiled for the seventh annual Little Theatre tournament to be held in Denver April 8-11 by the Denver Art Theatre. Competition is confined strictly to amateurs but any professional who has been off the stage six months is eligible. Four one-act playlets will be given each night and money prizes will be awarded in addition to the Samuel French and Douglas Fairbanks sweepstakes trophies. Colorado sponsored the first state tournament. Lead was followed by other states.

One-Night $3,600—Red

San Antonio, Jan. 27.

George White's "Flying High" road company, only legit musical to play here this season, went into the red with a $3,600 gross for a one-night stand (23) at the municipal Auditorium.

Show needed $4,000 to break even on the date.

Short Play, 'Tihamer,' Strong Hit, Though Hero Is Never in Sight

Budapest, Jan. 13.

"Tihamer," a light and intensely amusing comedy by Melchior Lengyel, has been accepted by three different theatres here, but all were shy about producing it. Finally the author cut it down to a playing time of 75 minutes, leaving the second act full length as its principal scene, and had it produced as second half of the program at the Andrassbuti Szinhaz, high-class cabaret, where it achieved an important success.

"Tihamer" is the name of the hero who does not appear on the stage, of the other man whose menace contrives to make Jeno so jealous that in spite of his deep-rooted objection to marriage he finally, after 74 minutes of recoiling, proposes to Vica.

Vica is a young woman who discovers this ingenious method of inducing a hesitant lover to take the decisive step. All through the play the audience is kept in stimulating indecision as to whether Tihamer really exists, really loves Vica, or whether he is just a puppet invented for the occasion.

The second act is in Vica's sleeping car, whither Jeno smuggles himself to prevent Tihamer, the notorious lady-killer, from doing the same. It is hilariously funny, very much on the brink of the utterly improper, but nothing really naughty.

Altogether quite as good as some of the best French farces were 30 years ago—though by no means in the same antiquated way.

Gizi Bajor, lent by the National Theatre for the occasion, is bewitching in the part of Vica, and the sleeping-car decoration—a real one, also lent for the occasion—a big attraction. A cast of six contributes to make "Tihamer" a fine touring piece for a good actress who can carry off a slightly risque situation and who looks well in pajamas, with a partner who knows how to be slightly idiotic in his indecision.

"Tihamer" is sure to get a long run and bring a vogue of the short play in the cabaret instead of separate acts.

Best Failure

"Lipotvaros" ("The Genteel Section"), by Laszlo Lakatos, dress rehearsed at the Vigszinhaz, will probably be the worst flop around for years.

About the heiress of a textile manufacturer who doesn't know whether she cares for the distinguished and gentlemanly elderly baron or the brutal he-man ex-officer. To test them and her own heart, she pretends to each she was the other's mistress. Ex-captain fails, but baron stands the test, meaning he takes her in spite of all, none of which was true. Dull and artificial.

Simultaneously was held the dress rehearsal of a play on exactly the same subject at the Belvarosi theatre. "It's a Wise Child," the first American play produced this year, with Franci Gaal in the lead, an infinitely clever variation on a similar theme, very well received. It bids fair to be a success—as successes go in Budapest, Anno 1931.

OLD TIME IDEAS HOLD BACK FRENCH CLASSIC

Paris, Jan. 17.

Sticking to tradition and refusing to inject any modern ideas in the staging of its repertory is considered the reason why the Comedie Francaise is doing comparatively poor business, resulting in its timber quitting for the Boulevards or pictures.

Manager Rene Rocher, at the Theatre Antoine, is producing there plays of the Comedie Francaise repertory, but staged in a modern way, and is meeting with considerable success.

A large part of his company is made up of former Comedie Francaise actors.

IN PARIS

Paris, Jan. 17.

Here or going through are Sandor Ince, Norette Nynon, Edward A. Crowninshield, Paul Swan, Roberta Arnold Willard and Hubert Stowitts.

Sheldon's Schedule

London, Jan. 27.

Gene Sheldon opens at the Savoy Feb. 2 for one week, completing the date in time to catch the Paris, sailing for New York Feb. 11.

Susette's Partner Walked

Paris, Jan. 17.

Suzette O'Neil, Paris dancer, wife of the Paris actor, Dranem, and former wife of Florence O'Neill, part owner of the Pittsburgh "Dispatch," is suing her dancing partner, Sergeol.

She claims that after retaining Sergeol's exclusive services for $1,000 a year, he went to America to dance with Jane Marnac, though she paid him his salary the whole while.

Goodson Unbreakable Disc Co. of $1,250,000 Wash-Up—Goodson Bit

London, Jan. 17.

Goodson Gramophone Record Co., is being wound up, following a resolution to that effect by stockholders.

The company was formed to exploit an unbreakable disc record process. Its original capital was $1,250,000, oversubscribed when the concern first went to the public.

Head of the firm was Jack Goodson, one time vaudeville agent who went over to the States, acquired the rights, and cleared up something like $500,000 when he first promoted the concern.

FRENCH GAMBLERS TALK 'STRIKE' AGAINST GOV'T.

Paris, Jan. 27.

No sooner had the government rescinded the padlock threat for the casino and gambling houses than their owners came through with a lockout threat. Their syndicate represents about 170 places, most important of which are on the Riviera and on the Normandy coast. They claim that their activity is an important business element to the community and that the current slump caused them a $3,000,000 decrease in profits for last year, for which they seek relief from the government in the lightening of taxes. Their contention is that decrease in gambling is demonstrated by gambling taxes amounting to $10,000,000 in 1929, and only $7,000,000 in 1930.

New Coliseum Show Set

Berlin, Jan. 27.

Eric Charell, director, has accepted the invitation of Sir Oswald Stoll, of the Coliseum, to direct the first performance of "The Little White Rose," Berlin's last season's most successful show, on its London premiere. Premiere is set for April 4, with Jack Buchanan. An original Tyrol dancing group and a novel shepherds' flute orchestra are features of the production.

Charell's stage architect, Professor Ernest Stern, designed the settings. Stoll also has an option on the piece and Charell's services for America.

TOSCANINI AT BAYREUTH

Berlin, Jan. 27.

Arturo Toscanini, maestro of the New York-Philharmonic Orchestra, passed through Berlin today en route to Bayreuth.

While there he will make arrangements with Siegfried Wagner's widow for the next Bayreuth festival.

SOPH'S BIG FIRST DAY

London, Jan. 27.

Sophie Tucker opened at the Trocadero, London's biggest cinema, and established a new record by playing to 17,000 people the first day.

House seats 5,000.

BUCHANAN BOWS FEB. 18

London, Jan. 27.

Jack Buchanan's new show, "Stand Up and Sing," which has been touring in the provinces, is now definitely set to open at the Hippodrome Feb. 18.

Egypt

By EDWARD ASSWAD

Cairo, Jan. 12.

The show event of the season is the engagement of Teatro di Piccoli founded and directed by Dr. Vittorio Podrecca. It is a comic-lyric troup performing operas, operettas variety and music hall in miniature.

The company arrived at Alexandria Jan. 1, commencing at Alhambra theatre. At Cairo at the Kursaal Jan. 23.

Dissatisfaction has been voiced among the English speaking members of the Alexandria and Cairo communities that so few talkers in English have been shown.

Directors of the cinemas say the rarity is due to the support from the English community has seldom been more than lukewarm.

Cinemas in Egypt cater to the most cosmopolitan audience in the world, the great majority of whom have only an elementary or no knowledge of English.

Pictures with English dialog booked at the Royal Cinema at Alexandria are "Say It with Songs" (Al Jolson), "Disraeli" and "General Crack."

The French circus, which arrived recently in Cairo, is probably the largest that has ever visited this country. Amar Brothers have been well received.

With a seating capacity of 5,000 the circus is almost full at every performance. Troupe will stay in Cairo to the middle of February.

Current films in Alexandria and Cairo are:

In Alexandria, the Mohamed Aly Cinema, "Alibi"; at the Rialto, "Manolesco"; Royal, French version of Somerset Maugham's "The Letter" (Par); while the Josy Palace is presenting "The Arabian Knights"; "Le Chevalier Pirate" is at the Ambassadors, and "Lady Harrington" at the Cosmograph.

In Cairo, a Spanish talker, "Manuela," is at the Triomphe. The Metropole has "Tiger Rose" and the Josy Palace "Speedway."

Metro Gives Nod to Shearer Vs. Version

Hollywood, Jan. 27.

Metro is still chopping its intended program of foreign versions. Set to go on a Spanish edition of "Let Us Be Gay," the studio decided to dispatch as is for the Spanish market with superimposed titles.

Execs' belief is that Norma Shearer speaking in English will be a bigger draw than a talker in Spanish with a less known player. Studio has already made a French version of "Gay" with Lily Damita playing the Shearer part.

No Slurs on Mexico

Mexico City, Jan. 25.

Any kind of motion picture that belittles in any respect Mexico or the Latin American countries, will be forbidden to be exhibited in this country, announces the State Department.

All films from abroad must be first viewed by government officials, and get the official "O.K." before being exhibited, says the Department. Exportation of films that the government does not like, is also forbidden.

Wanderlust

Gilbert Swan, Scripps-Howard columnist, decided that a very good place to be this time of the year would be Africa. He phoned a steamship company and asked about booking. There was a boat leaving that very day. Taking his typewriter in one hand, and another shirt in the second, he boarded the ship. He'll send the column in by wire until he reaches land and can use mail service.

Mirande Going West

Yvres Mirande, French writer, arrived Tuesday (27) from Paris.

He is scheduled to leave for Hollywood this week and Metro where he will work on French versions.

HERE AND THERE

Jimmy Joy's orchestra follows Bernie Cummins into the Lowry Hotel, St. Paul, Jan. 30.

CHATTER

Jacksonville

Harry Weiss, Florida manager in Jax, boosts citrus industry with slides on screen advocating "drink Florida orange juice daily."

Clarence Darrow's act will be staged in Duval county armory, Monday, Feb. 9. E. O. Heath, pastor of First Methodist church, will debate prohibition question with the lawyer.

Rodney White, asst. at Florida, is getting fan mail because of his radio announcements Sunday morning, when the house has an organ program. Rodney claims it's sex appeal in his voice.

Tony Sarg's Marionettes played to losing business at the Arcade matinee and night Thursday. Two performances drew less than 500 and $375. Shrine Minstrel same night did fairly well. Merchants sponsoring air circus had to dig down for prize money when crowd didn't respond to appeal to buy stickers for cars.

When Sparks closed one of his St. Pete houses last week, Frank Rogers of the Sparks outfit pulled a fast one at expense of Jesse Clark, house executive now in charge there. St. Pete is known for its patronage by old folks. Frank claims that Jesse had learned to play a pretty good game of checkers, but that his doctor switched him to horse shoes because of the excitement of long waits between checker moves.

Birmingham

Very few 24 sheets in town.

Howard Vines' first novel out.

Business picking up at Alabama.

Alabama previewing every Friday night.

Everybody wearing spats all of a sudden.

Florence Hotel remodeled and so is Molton.

Vernon Beaver and Ben Sims looking for jobs.

Clinton Lake in Tux every evening for lobby wear.

Birmingham is one city without a street named Broadway.

R-K-O's unemployment ticket sellers on every street corner here.

James Saxon Childers and Octavus Roy Cohen back in town from Florida.

George S. Bealle, Jr., latest newspaper scribe to be dubbed a critic. With "Post."

Buddy Linthicum doing a single at Strand. "Four Maniacs" at Empire. Both local.

Benefit screening of "Caught Short" at Temple Friday (23.) Proceeds to unemployment.

With two bits scale at Trianon, George Steele's looking around for a popcorn machine for the lobby. Help pay rent.

Atlantic City

Faith Bacon with her sister (or mother) is here.

Mme. Schumann-Heink is trying to break a cold. She's at the Marlborough-Blenheim with her son, Walter.

The Strand circuit, rivals down this way to the Warners, opened a new house, Embassy. Warners came back with price reductions in all its houses.

Apollo dark these two past months, is to reopen next Monday evening with "Hobo" by Frank Merlin. James Elliott's the sponsor for this one in 11 scenes.

B. George Ulizio is selling his valuable library this week. It includes a perfect "Pickwick." Dickens collectors from all parts of the country are expected to bid.

All the piers are open this winter with tiny golf the main attraction. Even the convention hall has been turned into a sport center with indoor tennis, ice sating, boxing, etc.

Amusement park called Hollywood is going up outside the city. Samuel Gordon and his sons, Albert H. and Louis, are backing the venture, which is offering about 200 concessions.

Minneapolis

Despite depression, leading local night clubs have been doing good business.

Freiburg "Passion Play" at Auditorium this week used classified section want ads in newspapers to obtain the major part of its cast.

Local theatrical fraternity indulging in the ping pong vogue that has hit the town. It's an after theatre hours' source of recreation.

De Wolfe Hopper, here as guest star in University of Minnesota production of "The Mikado," had good time addressing noon luncheon clubs. Recited "Casey at Bat" twice a day all week.

Ben Marcus, Columbia exchange manager, puffed up because two of his pictures in a row, "Criminal Code" and "Charley's Aunt," hit so well at the Orpheum they immediately were moved to another R-K-O house, 7th Street, for 2d week in loop.

Dick Gaston, new R-K-O house manager at 7th Street, one of the youngest men occupying such a position in the U. S., not having passed his 21st birthday. Formerly with Publix. Succeeds Bob Cottom who goes to the R-K-O. President, St. Paul.

Suicide of Minneapolis Symphony Orchestra member because young girl spurned his love was a sufficiently novel bit of news to win front page in times when financial troubles, stock market losses and lack of jobs have been the only things to cause localites to take own lives.

After a big week with "Charley's Aunt" at the Orpheum and "The Cohens and Kellys in Africa" at the Seventh Street, while business generally around the town was off, Morgan Ames, R-K-O district manager here, is convinced that "comedies are what they want to make 'em forget their troubles."

Local bootleg fraternity turned thumbs down on proposal to send expensive gift to Andrew Volstead on occasion of latter's birthday last week. Lack of gratitude is causing widespread comment around loop. Father of "Volstead Act" and former congressman is now employed here in prohibition office and is as bitter an enemy of booze as ever—the same booze that has brought affluence to a number of locals.

Buffalo

Pat Parker, Palais revue performer, on sick list.

"Courage" panned by critics and yanked from Hollywood screen after four days.

Advance sale for Katherine Cornell's opening in "Barretts" at Teck heaviest in long time.

Mike Speciale and orchestra out of Palais Royal bound for Miami. Joseph Fraschetti replacing.

Rae Samuels at Hip currently exploiting Eleanor Wittenberg, her new dancing protege. Girl looks like real material.

Studio School of the Theatre to do Milne's "Perfect Alibi" in Feb. Helen Gardner and Jean Howard professionals, featured.

Local women's clubs plugging special Saturday matinees for children at Hollywood with plenty of publicity on both ends.

Latest survey of Film Board shows 77 picture houses currently operating, increase of eight over last survey three years ago.

Reports drifting in from Erie, Pa. had the town looking like circus winter quarters during the resumption of Zach Miller-Tom Mix legal hostilities.

Trix Friganza and Philomena Cavanaough arm in arm along the stem, shoving everybody off the sidewalks. Annual cornbeef and cabbage week for the girls.

John Malloy, 40 years stage manager for Mike Shea and probably best known backstager in show biz, discovered to have sister, Teresa Dale, with New York Theatre Guild company.

ALL ITALIAN THEATRE RULE

Rome, Jan. 27.

A decree has just been published creating a theatre corporation to be known as the Syndical organization which will exercise what amounts to control over all show business in Italy.

Membership includes representatives of the impresarios, actors, and authors' societies and others engaged in the theatre.

Object is to develop the theatre along national lines, to conciliate labor disputes and ultimately to control salaries.

AMERICAN TURNS HELP HEAVY PALLADIUM BILL

At the Coliseum (vaude) Renee Kelly, in Edwin Burke's sketch "Beware of Women," proved a novelty. It is from a short film called "The Hot Air Merchant" and has Hylton Allen in the part done for the screen by Charles Ruggles.

Ella Shields, in a new act at the same house, is accompanied by a six-piece orchestra. Did nicely, but the presence of the band rather detracts from Miss Shields' individual appeal.

At the Palladium (vaude) Gold and Raye, comedy hoofers, scored heavily yesterday (Monday). Charles Prelle, with a talking dog, a Continental ventriloquial stunt, was also very effective and liked. Bill is extra heavy, including Will Fyffe, Conrad and Eddy, Robert Chisholm, Toto, and Tex McCleod, but business is 'way off.

The Palladium show looks much more than its cost. It represents only about $6,500 on the payroll, but nevertheless works out as a first rate entertainment. Bill has four American and three Continental acts in the running.

Wallace's 7 Yrs.

London, Jan. 27.

Edgar Wallace has taken a lease for seven years on Wyndham's theatre and will underatke an extended schedule of producing.

Productions at the house will include plays by other authors besides the works of Wallace, himself.

London Palace Vaude Ends with Marx Run

Londan, Jan. 27.

The vaudeville season ends at the Palace Jan. 31 at which time the four-week engagement of the Marx Bros., terminates.

No succeeding attraction is in sight for the house. Vaudeville here was regarded as something of an experiment with the possibility that it might be continued if returns justified.

June Starring

London, Jan. 27.

June, musical, under Julian Wylie's management, will start rehearsals in February.

She will be starred.

"INTERLUDE" IN LONDON

London, Jan. 27.

"Strange Interlude" opens Feb. 2 at the Lyric, with the once daily performance starting at six o'clock and interrupted by an hour's intermission from eight to nine o'clock.

AUER SUPERVISING

Hollywood, Jan. 27.

John Auer will supervise production of Ernesto Vilches' three Spanish features for Paramount, to be produced at the Tec Art studios.

Auer promoted the release and bank roll for Vilches.

MORE SPANISH MUSICALS

Hollywood, Jan. 27.

Paramount, optimistic about markets for original Spanish screen musicals, is preparing a second.

Roberto Rey, Rosita Moreno and Manuel Arbo are featured.

'SATAN' LONDON FLOP; 'TOMMY TUCKER' CLOSES

London, Jan. 27.

"Colonel Satan," closed at the Haymarket Jan. 24 after a single week and will be succeeded in a fortnight by "Supply and Demand," new play by Aimee and Philip Stuart. This Stuart piece was given for one performance by the Royal Academy of Dramatic Art Jan. 17.

"Cynara" is closing Saturday (31) at the Playhouse, to be succeeded by a revival of "The Pelican," with Gerald DuMaurier and Gladys Cooper in the parts created here by Herbert Marshall and Josephine Victor.

Closing at the same time are "A Murder Has Been Arranged," at the St. James, and "Little Tommy Tucker," at Daly's. The latter is to be replaced by "Oh Daddy."

"The Way to Treat A Woman," at the Whitehall theatre, ends this week and 10 days later it will be replaced by "Good Losers."

A more distant change of attraction is announced for the Garrick. "Almost a Honeymoon" departs in time to admit "My Wife's Family," old American farce which has been touring the provinces for the past year. Cast is headed by Ernie Lotinga. British International recently acquired the rights of the piece.

Delysia's show at the Criterion, "A Pair of Trousers," goes on tour starting Feb. 2.

LAWYER'S CRIME PLAY IS A REINHARDT SMASH

Vienna, Jan. 27.

Reinhardt's Josefstadter theatre again is housing a b. o. smash. Although crime plays have been at a discount here since "Mary Dugan," Reinhardt suspected success in "Preliminary Investigation" by Alsberg and Hess, and found it.

Play was written by the well known Berlin criminal defense lawyer, Alsberg, and establishes him as a master of theatre writing as well as of law. It takes a play like this to do away with all talk of theatre crises and talking film competition in this country.

Pavlowa Dies Suddenly On Last Tour of World

The Hague, Jan. 27.

Pavlowa died at the Hotel Des Indes, here, last Thursday. The death certificate gives her age as 42. Suddenly developing an illness that turned into pleurisy, she was unconscious until an hour before death. By courtesy of the Dutch government her special physician, Dr. Valewsky, was rushed from Paris, passing the frontier without a passport, but he could not save her.

Her troupe of dancers will try to carry on a long contracted tour, starting in Brussels today. It is doubtful, however, whether the tour will be able to be carried through without the personal draw of the famous dancer.

She had just arrived in Holland, making her last appearance in what was to have been a world tour.

Amsterdam, Jan. 27.

The Dutch impresario Krauss is giving every assistance to the crippled Pavlowa ballet company, and many rich citizens have come forward with tenders of aid.

Two London Cafe Hits

London, Jan. 27.

Moss and Fontana went over for a splendid success at the Cafe de Paris last week and will be continued for an additional fortnight.

Opening in the same show, Mae Maddux won a vociferous reception and likewise will probably continue for two more weeks.

MEX. NATIVE-MADE SMASH

Mexico City, Jan. 27.

An all-Mexican "talker," made in and about Mexico City, with aid from Hollywood, called "El Aguila y El Nopal" ("The Eagle and the Nopal"), Mexico's coat of arms, featuring Roberto Soto, this land's best low comedian, is a smash at Teatro Imperial.

Management had to send in emergency order for more seats. Picture is well photographed and acted, and is miles ahead of any other typically Mexican film made.

$162 SALARY TOP

Vienna Sets Pro Rata Mark on Actors—For Festivals, $250

Vienna, Jan. 27.

No Viennese actor can get more than $162 per performance. That's top, with the exception of a festival time performance when the ante can be raised to $250.

This was the agreement reached by Vienna theatre managers and directors at a meeting last week. The actors themselves haven't been talked to about the new prices, and there are a few skeptics around waiting for a laugh when they find out.

ACTS IN SWISS RESORT FOR COFFEE AND CAKES

Paris, Jan. 16.

Acts over here, discouraged by frequent layoffs, are willing to do something they'd never do at home—work merely for room and board, and a rather insecure guarantee of percentage.

The place which gets its entertainers in this way is in Switzerland and pays no salary. It is a winter resort of some swank, giving full pension to the artists free and a percentage on the tea dances twice a week. Although the act appears only twice weekly, members of the team are supposed to dance with the guests every day.

American acts returning from there say they usually come back with no more money than they started with, despite the percentage gag, but the place seems to satisfy. It can pick and choose its entertainers with as great care as if offering regular salary.

Foreign Attractions Crowding Into Holland

The Hague, Jan. 27.

No let-up in the influx of foreign attractions in Holland, a movement which disturbs the native theatre profoundly.

A cast from the Comedie Francaise is staging "Tartuffe," old Moliere comedy, and "Epreuve," by Marivaux.

At the Amsterdam Municipal theatre there is a mixed alien company doing "Le Sex Faible," Paris piece played here in French, although the personnel of the troupe includes French, Americans, Spaniards and a couple of Argentinians in its group of 26. People include Paul Capellani, Jane Veniat and Lucienne Givry.

Strangest of all is a German outfit, the Junge Truppe, which is giving a Spanish piece by Unamuno der Andere.

The Hague is having a season of Italian opera, featuring the prima donna, Gilda Dellarizza in "Traviata."

Many Legion Honors

Paris, Jan. 18.

Large Legion of Honor list just issued names many writers and actors. Sascha Guitry and Albert Truffier, veteran actor of the comedie Francaise, are both promoted to the rank of officers.

The Countess de Noailles, poetess and social leader, has been promoted to the high rank of Commander, being the first woman ever to have been granted that honor.

No Americans included in that issue, as conferring the Legion of Honor on foreigners is done through the Ministry of Foreign Affairs, whereas the honors mentioned were conferred by the Ministry of Fine Arts.

VAN DRUTEN'S PLAY AND BOOK

Hollywood, Jan. 27.

John Van Druten's new play, "After All," will be done in London in February. The same month a new novel of his, "A Woman On Her Way," will be released by Alfred Knopf.

Van Druten is now out here working with the M-G-M scenario corps.

COLUMBIA'S SPANISH REELS

Hollywood, Jan. 27.

Christy Cabanne will direct the Spanish version of "Ten Cents A Dance" for Columbia. Studio will also make German and French talkers of "Dirigible" and probably a Spanish "The Flood."

'Improper Duchess,' London Hit, Is Satire on U. S.—'Hawk Island' Dull

Dutch Veteran Dies

The Hague, Jan. 27.

Louis Moore, the Nestor of the Dutch stage, died here at the age of 93.

Moore retired in 1915 but appeared as a guest star for a short engagement a year later. Many years ago he gave the first performance in Holland of Ibsen's "The Doll House."

He was always opposed to what is styled high brow stage ideas and devoted himself to the human and natural drama.

'BITTER SWEET' MOVES FROM HIS MAJESTY'S

London, Jan. 27.

"Bitter Sweet" is vacating His Majesty's five weeks hence (about March 7), owing to the plan to reconstruct the house.

A deal is on to move the run champion into the Dominion at $2 top. If such an arrangement is made it looks sure for the musical to clean up.

"Bitter Sweet" opened at His Majesty's in July, 1928, and by March will have passed the two and one-half year mark.

STOKOWSKI IN RIGHT WITH THE MEXICANS

Mexico City, Jan. 27.

Probably the most foreign musician that has visited Mexico in a few moons is Leopold Stokowski, director of the Philadelphia Symphony Orchestra. He is the first visitor in a long time to be honored with the bestowal of distinction of an official guest of honor.

His concerts, as guest conductor of the Mexican Symphonic orchestra, are now packing one of the largest houses in the capital with both hi-hats and low brows. One of his first acts was to give an interview in which he spoke kind words for Mexican music and Mexican art, comments that have been well exploited in the newspapers.

The concerts are in aid of the earthquake sufferers.

Americans Score in New Show at Kitcat

London, Jan. 27.

Kitcat's new program features Odette Myrtil, Barry and Fitzgibbon and Sam Barton. It is Miss Myrtil's first appearance in London in seven years. Besides singing and playing a violin, she conducts the orchestra and is a mistress of ceremonies. Works plenty hard and clicked.

Barry and Fitzgibbon, doubling from Cochrane's "Evergreen," panicked the house, and were compelled to do an extra dance, unusual for a blase London night club.

Quick Collapse

Sydney Jan. 27.

After three months of actual life, the miniature golf craze has also collapsed in New Zealand.

Fad was late in getting to the outlying island, but its career was even more brief there than in Australia.

FORCED TO REST

London, Jan. 27.

After retiring from the Palladium (vaude) bill during her first week of a fortnight, forced out by an attack of laryngitis, Marion Sunshine has jumped to the south of France on physician's order to recuperate.

She will sail for home from the Continent.

"NIPPY" SLUMPS

London, Jan. 27.

"Nippy" slumped suddenly and reason is unexplained. Posting of notice for the show is reported under consideration.

Spanishing "10 Cents"

Columbia's next foreign production will be the Spanish "Ten Cents a Dance."

No cast lined up as yet.

London, Jan. 27.

Of the new productions "The Improper Duchess" looks best, with several others giving poor promise.

"Duchess" is a satirical comedy by James Bernard Fagan, opening at the Globe, and poking fun in a brilliantly witty way at American political life. Piece is perfectly acted throughout, was splendidly received and looks like a great success here. Similiarl, it ought to be surefire in the States. Representatives of both the Erlanger office and the Shuberts were present at the premiere.

"Hawk Island," produced in New York a year or so ago to very moderate returns, emerged at the Comedy, struck London taste as a trite and old-fashioned mystery thriller. Story has to do with a young man who confesses to a murder as a hoax, and then finds that the supposed victim has actually been slain and is forced to defend himself against an accusation. It's fate here looks doubtful.

"To Account Rendered"

"To Account Rendered," starting at the New theatre Jan. 23, starts out as a strong drama with absorbing suspense, but loses speed and punch as it goes along. It is barely sustained by first rate acting. Unlikely as a prospect. Authored by John Hastings Turner.

"Blue Roses," opening last week at the Gaiety, is Laddie Cliff's musical with George Clarke as principal comedian. It has comedy possibilities but they are not yet fully developed. Story is conventional, slow and tiresome in the first act. Music is tuneful but undistinguished. In spite of a last act much better than the rest of the piece competent judges regard it as unlikely.

"Danger High Tension," another of those morbid translations from the German, opened at the Everyman theatre last night (Monday). Well acted, but of no commercial value whatever.

Stoll's Vaudfilm Test In Suburbs Is Watched

London, Jan. 27.

The Woodgreen Empire, part of the Stoll circuit, is playing six acts and a talker feature. Policy calls for continuous from 1:45 to 11 p. m. with the acts doing three shows.

If the experiment shows results the same policy will be adopted for the entire Stoll suburban and provincial circuit.

Casavola Opera Success

First performance at the Royal Opera House of "Castello nel Bosco" ("Castle in the Woods") by Franco Casavola, was well received both by critics and opera patrons.

Casavola produced his first work in 1930, "The Caliph's Hunchback" and is considered a promising young composer. He formerly was a disciple of the futuristic Martinetti, but has abandoned that leadership in favor of the inspirational school.

BELGRADE IMPORTATIONS

Belgrade, Jan. 27.

Two impending appearances here are those of Ada Sarri, coloratura, who will be a guest at the National Theatre, singing "Traviata" and "Barber of Seville," and the Parisian actor-manager-author who writes his own plays and acts the leading roles as well.

Baron's Own Play

Paris, Jan. 15.

Baron Henri de Rothschild, owner of the Pigalle, will have his own play done at the Comedie des Champs Elysees. Temporarily titled "Moi" ("Me"), it has been changed to "Le Grand Patron" ("The Big Boss").

Henri de Rothschild's non-de-plume is Andre Pascal.

THREE SYDNEY DEATHS

Sydney, Jan. 27.

By the deaths of James Barwick Joe Burr and George Har Victorian Theatrical three members.

B'way Ticket Agency War Clouds Clear In Face of Sharp Drop in Demand

A ticket war among the strongest ticket agencies seems to have been averted. It was thought that, when Joe Leblang made a tie-up with Postal Telegraph's agency and literally took it over, a contest was lining up between him and the McBrides-Bascom group. Latter is not seeking trouble after the bad going this season, despite indications that the big shots in the ticket field were strengthening for a fight. Looks more like McBrides having absorbed Bascom to prevent trouble. Among the other brokers it is not a matter of getting tickets any longer, but to get customers, there having been a sharp drop in agency trade.

On the same floor (Gray's drug store), where Leblang sells balcony seats for the hits at 50 cents over the price, the Postal starts operating under Leblang management and control, selling orchestra tickets at a 50-cent premium. Premium on balcony tickets, which he was selling at box office price this season, applies to only six attractions—"Grand Hotel," "Once in a Lifetime," "The New Yorkers," "Three's a Crowd," "Girl Crazy" and "Elizabeth the Queen." On the lower floor the bargain tickets are disposed of as heretofore.

Another Agency

It was contended that had the Theatre League remained in the ticket field, Leblang's move in absorbing Postal would have been most valuable, because Postal had a contract calling for 69 per cent of the lower floor tickets. With the League passing out, the contract means nothing and the Leblang-Postal branch is just another ticket agency.

The Leblang office will proceed carefully in making buys, since its premium is small and it cannot afford to dump into its own cut rate department.

The so-called Postal pooling office will be moved this week from its spot in a West 45th street building to the Leblang establishment, being spotted in vacated store space on the subway level. ost of moving and installation to be paid by Leblang.

"BALLYHOO'S" LOW SPLITS

Reports of Kicks By Co-op Actors on Amounts Received

"Ballyhoo' continues at Hammerstein's co-operatively, with some dissatisfaction reported among the cast over splitting up the money. Mix-up appears to have come about because the actors figured themselves on a regular salary basis, regardless of the status of W. C. Fields, the show's star.

Fields took no split the first week, but last week got a share, said to have been not more than 25% of his salary. The chorus was boosted to $45, from the minimum of $35 agreed on when the show went co-op. Some players' share was under that given the choristers, the reported reason for the grumbling.

Show reported well over $13,000 last week with a radio broadcast included.

Bread Lines

(Continued from page 63)

store mgr., who walked up to the line the other night offering a porter's job, cleaning up his store at porter's wages. He had no takers. This line, he says, believes the world owes them a living and they are out to collect the soft way.

Off a Thoroughfare

Most city fathers would not permit this thing to happen in their town's most prominent square. It would most certainly be shunted to a less traveled spot.

With all the seriousness of the thing and its bad effect on conditions that every sensible person is trying to overcome, jokes are being paraded around about it.

There are hundreds of bread lines in as many cities of this country, all supported by charitably inclined people. They are placed in unobtrusive places where the unfortunates are not made the butt of public stares but spotted out of the "nosely by their sponsors 'e neighborhoods of the than the blaze of the-

FUTURE PLAYS

"Rome Hall," adapted from the novel of same name by Frank B. Elsas, has been taken by Bela Blau, producer of "Anatol." Blau also has "Reunion" by S. K. Lauren announced for production last season but presently being rewritten.

"Making Mary," musical by Harold Orlob, will be produced by Gordon and Pope, who have the New Yorker, formerly the Gallo, theatre under lease. Piece went into rehearsal this week.

"Playing Around," drama by Mary K. Brooks, will be produced by Bernard Levy. Calls for 24 scenes on a revolving stage.

"The Hypnotist," by Al Sherman and a Dr. Wunderman, reported due shortly via Desmond Gallagher. Piece may star Lou Tellegen although not definite.

"A Lady in Pawn," by Henry Rosendale, went into rehearsal this week at the Vanderbilt via Ralph T. Kettering. Cast, headed by Guy Bates Post, also directed, includes Lilian Kemble Cooper, Reginald Malcolm, Lee Miller, John Troughton. Cast is co-op. "Lady" may come in cold, opening in N. Y. around Feb. 26.

"So Like Me," by V. Post, has been taken by Richard Herndon as his second. "First Night," Herndon's first effort of the season, is current at the Eltinge.

"Old Man Murphy" by Patrick Kearney will be produced by Robert Newman, opening at the Tremont, Boston, indefinite. Arthur Sinclair and Marie O'Neil of the Irish Players will be featured. Rehearsals start about March 1.

Another musical is slated to reopen the Craig on 54th street shortly. Corporation owning the house is reported backing, as in the case of "Well of Romance" also produced at that theatre. Piece will be cast shortly, going into rehearsal in two weeks.

"The Devil Finds Work," comedy-drama, by Frank Craven and Augustus Thomas, will be produced by John Golden next season. George Barbier, currently in "That's Gratitude," will be featured. Authors are now working on the piece at Clearwater, Fla.

"After Tomorrow," comedy-drama, by Hugh Stange and John Golden, is on Golden production schedule for next season. Ross Alexander, juvenile, currently in "That's Gratitude," will be featured. The play in book form was published this week by Samuel French.

"House Beautiful," by Channing Pollock, rehearsal for which was to start Monday, has been deferred for a week because of the illness of Joseph Urban, who was to do the sets. Jo Mielzener will complete the sets from Urban's models. Show will probably open in Philadelphia March 2, coming to New York two weeks later. Helen Flint has been added to the cast and Mary Phillips will play the lead. Worthington Minor is directing.

"Merry Widow," Milton Aborn's revival with Donald Brian, Howard Marsh and Eleanor Painter in the cast goes into rehearsal Monday, opening in Newark Feb. 23. Donald Brian was in the last production of the piece in New York about ten years ago.

"As Husbands Go," John Golden comedy by Rachel Crothers, goes into rehearsal Monday with Lily Cahill, Catherine Calhoun Doucet and Jay Fassett in the cast. In addition to casting and directing the piece, Mrs. Crothers designed the setting and the costumes. Piece opens in Atlantic City Feb. 23 and is due on Broadway about the middle of March.

"O. K. With Me," a new musical comedy, is to be produced by a group of Philadelphia men with Leonard Blumberg, former general manager for the Shuberts, interested. The play is by Powers Gouraud of Pittsburgh broadcasting station WCAU in collaboration with Moe Jaffe and Clay Boland, authors of "Collegiate."

Shows in Rehearsal

'Paging Danger" (Staten & McKay), Liberty.
"Venetian Glass Nephew" (Walter Greenough), Princess.
"Barbara" (Jimmie Cooper), Ritz.
"Student Prince" (Shuberts), Majestic.
"Making Mary" (Pope & Gordon), New Yorker.
"Annabelle's Ancestors" (O. D. Bailey), New Yorker.
"Silent Witness" (Shuberts), Bijou.
"His Father's Footsteps" (Sam Wallach), Hudson.
"Gemini" (Martin Jones), Holland Hotel.
"Sour Grapes" (G. M. Gatts), Eltinge.
"Barretts of Wimpole Street" (Katharine Cornell), Empire.
"Heat Wave" (Warner Bros.), Hollywood.
"Privilege Car" (Abraham & Fields), 48th Street.
"Zero Hour" (James W. Elliott), Masque.
"Lonely Way" (Theatre Guild), Guild.
"Lady in Pawn" (R. T. Kettering), Vanderbilt.
"Hobo" (James W. Elliott), Knights of Columbus.

DICK WALSH WINNER OF NEWSPAPERMEN'S GOLF

Havana, Jan. 27.

Richard Walsh, president of the John Day Publishing Co., won the winter golf tournament of the visiting newspapermen here last week, the whole crew sailing today (Tuesday) for Palm Beach. Walsh won from Charles McAdams, manager of the McNaught Syndicate, going to an extra hole for the decision.

This is the title Grantland Rice held for four years. Usual winter festivities of the writing mob climaxed with a banquet at the Casino.

AMSTERDAM'S DARKNESS

Looks Set Until April — "Follies" Due Into Ziegfeld

Ziegfeld will start the production of a new "Follies" and it will be spotted in his theatre. First plans were for presenting it at the New Amsterdam, since the Erlanger office owns part of any Ziegfeld 'Follies."

Zieggy is sparring for Will Rogers and is reported offering the cowboy comic $10,000 weekly. Rogers, raising money for the Red Cross in the central west, has not made up his mind.

The New Amsterdam may remain dark until April when Green and Gensler are due there with a new musical comedy starring the Astaires. The two firm is at present whipping into shape 'The Gang's All Here," originally due at the Amsterdam but going into the Imperial under a supposed rental.

MADRID

Madrid, Jan. 13.

"All Quiet on the Western Front" is being produced to packed houses at the Palacio de la Musica and looks bound to stay for many weeks.

"Troika," film with a Russian story, had a very good reception at the Palacio de la Prensa, while Royalty Cinema is doing well with "Redencion," with Rene Adoree, John Gilbert, Conrad Nagel and Eleanor Boardman, an impressive cast of Madrid favorites.

The Paramount Spanish film "Un Hombre de Suerte" ("A Lucky Man"), made in Paris, has met with the enthusiastic approval of the Rialto housegoers. The film features the Spanish players Rosario Pino, Amelia Munoz (who died suddenly a few days ago from heart disease), Maria Luz Callejo, Robert Rey, Carlos San Martin, Valentin Parera and Joaquin Carrasco. The film was produced by Benito Perojo, the leading Spanish film producer, and the Spanish dialog written by the leading Spanish comic playwright, Munoz Seca. The Madrid press devotes plenty of space to this film, all reviewers being of the opinion that it is first rate. Some papers point out that Rosario Pino's success recalls that of Ernesto Vilches, the Spanish actor, in "Cascarrabias" ("Grumpy").

The Real Cinema is doing extremely well with "Misterios de Africa" ("African Mysteries"), which has to do with the adventures of a party of American hunters and explorers. The good Spanish of the "dubbed" lecture, explaining details as the film unravels itself, is favorably commented on.

'Stock' and 'Art' as Names Injure Rep Group Shows in Hinterland

One of the oldest and best known stock directors, now in New York, says stock will never show its real worth until the word "stock" and its sister, "art," are stricken from common use. It may take a long while to eliminate both from everyday use in theatrical circles but this director declares their constant service has done more than anything else to keep people away from both.

If stock sticks the patrons of the permanent company regard it as a cheap imitation of the real thing. Not even "art" means anything other than some sort of a Little Theatre production and if it's a Little Theatre project it is nothing more than amateurish.

"Repertory" is perhaps the best substitute, he says, or any word that means stock without using the word.

"Art," according to his claim, has been worn to a frazzle and throughout the hinterlands is one of the most abused terms in working up local interest among the higher-ups to the extent of wheedling them out of subscriptions and then foisting upon them some decidedly weak, amateurish production that is patronized only because it's a local racket. No matter how badly done it must not be criticised.

NEW YORK THEATRES

THE THEATRE GUILD Presents
GREEN GROW THE LILACS
GUILD THEATRE
52nd., West of B'way
Eves., 8:50; Mats. Thurs. & Sat., 2:40

ELIZABETH, THE QUEEN
MARTIN BECK THEATRE
45th St., W. of 8th Ave.
Eves., 8:40; Mats. Thurs. & Sat., 2:40

MIDNIGHT
AVON THEATRE
45th, West of B'way
Eves. 8:50; Mats. Thurs & Sat. 2:40

LAURENCE RIVERS presents
PHILIP GOES FORTH
By GEORGE KELLY
BILTMORE Thea., West 47th St. Ev.8.40. Mt. Wd.&Sat.

THE GREEN PASTURES
MANSFIELD Theatre, W. 47th St. Evenings, 8:30
No One Seated During Scenes
Mats. Wednesday & Saturday, 2:30

GILBERT MILLER presents
Tomorrow & Tomorrow
A NEW PLAY BY PHILIP BARRY
with
Zita Johann and Herbert Marshall
HENRY MILLER'S THEATRE 124 W.43d St.
Eves. 8:40. Mats. Thur. & Sat., 2:30

HELEN HAYES
in
PETTICOAT INFLUENCE
with
HENRY STEPHENSON
EMPIRE Theatre, B'way & 40th St. Ev.8.50. Mts.Wd.&Sat.2:30
Phone PE 6-2670

"Greatest revue ever produced in America."—Garland, Telegram.
Clifton Webb
Fred Allen Libby Holman
in The Revue of Revues
"Three's a Crowd"
Selwyn Th., W.42dSt. Evs.8:30. Mts.Thur.&Sat.

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ARTHUR BYRON in
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JOE COOK in His Fleetest, Funniest Musical
FINE and DANDY
"A SMASH HIT."—Walter Winchell.
ERLANGER'S THEATRE, W. 44th St. PE 6-7963
Eves. 8.30. Mats. Wed. & Sat., 2.30

DAVID BELASCO presents
HELEN GAHAGAN in
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A Reckless Romance Full of Delicious Humor with LOWELL SHERMAN and MARY ASTOR
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LUPE VELEZ—JOHN BOLES
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Beg. Fri., Jan. 30, "Seas Beneath"

CAPITOL B'WAY & 51st St.
MARIE DRESSLER & POLLY MORAN
in "REDUCING"
Revue: Hyde & Burrell, Yvette Rugel—Bunchuk & Orchestra.
Beg. Fri., Jan. 30
MARION DAVIES in
"THE BACHELOR FATHER"

RKO Always a Good Show
PALACE 47th ST. & B'WAY
PHIL BAKER
"HERB" WILLIAMS
BILL ROBINSON
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The TRUTH About YOUTH
Loretta Young—Myrna Loy
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86th ST. AT LEX. AVE.
Wednesday to Friday, Jan. 28-30
The TRUTH About YOUTH
Loretta Young—Myrna Loy
DR. ROCKWELL

Mild Spurt in Broadway Grosses; "Anatol" Builds; "You Said It," Up

Broadway legits took an upward trend last week, with no conspicuous increases but general betterment noted. Finale of ticket agitation maybe helped. Trade possibly further strengthening for another month or until Washington's Birthday, normally the peak of the season.

No doubt about Broadway having a bad January, however, even with the holiday and auto show. Never so many houses dark, but that was in line with the early half of the season and its record making percentage of unlighted theatres.

Strong week-end trade again with Saturday matinees going as much as a thousand dollars over expectations. It was lively in the cut rates, which went clean of tickets by 2 o'clock.

"Tomorrow and Tomorrow" established itself as a hit, going to $17,400 its first full week at Henry Miller's. "Anatol" showed some life late in the week at the Lyceum, with a moderate gross, however, of about $7,500. Figured to have a very good chance is "You Said It," which drew divided notices but which went to virtual capacity Saturday and grossed $26,000 at Chanin's 46th Street with a $4.40 top. Special interest this week went to "Private Lives," the London show that started at the Times Square Tuesday and regarded a cinch, especially since the engagement is to be limited.

"The New Yorkers" slightly better, going over $51,000; next among the musicals were "Three's a Crowd," "Girl Crazy" and "Fine and Dandy"; "Sweet and Low" has been perking up and claimed better than $26,000, best gross since starting; latter show and "You Said It" rated money makers, but not among the leaders; "Meet My Sister" is running last in its field and they are thinking of changing its title.

"Grand Hotel" has no rival among the dramas and holds to standee biz for about $28,000 weekly; "Once in a Lifetime" holds same spot amoong comedies and bettered $23,000 again last week; "Elizabeth the Queen" very strong at $22,000; "Green Pastures" up over $16,000 and same for "Tonight or Never" and "Vinegar Tree"; "Five Star Final" improved somewhat to $12,000 and figured to do even better.

"Stepping Sisters" is finally announced to stop at the Royale, "Rock Me, Julie," following in the run cut-rater next week. Early this week there were no other premieres listed, "Dr. X" being postponed at the Hudson for another week.

Estimates for Last Week

"Anatol," Lyceum (3d week) (C-957-$3.85). Revival praised as production but chances somewhat in doubt; first full week about $7,500.

"As You Desire Me," Maxine Elliott (1st week) (C-924-$3). Presented by Shuberts; adapted from Italian of Luigi Pirandello; opens tonight (28).

"Ballyhoo," Hammerstein's (6th week) (M-1,265-$4.40). Co-operative show going along to fair trade, aided by cut rates; last week estimated over $13,500.

"Elizabeth the Queen," Beck (13th week) (CD-1,189-$3). Continues to excellent business, virtual capacity at $22,000; due for road early in March.

"Fine and Dandy," Erlanger's (19th week) (M-1,531-$5.50). Slightly up at $29,000; expected to go well into spring.

"First Night," Eltinge (10th week) (CD-802-$3). Goes along week to week to slim trade; $3,000 tops.

"Five Star Final," Cort (5th week) (CD-1,043-$3.85). Agencies, sales improving and gross moved upward to nearly $12,000; looks set for some time.

"Grand Hotel," National (13th week) (CD-1,164-$4.40). Big shot on Broadway with ticket demand even surprising to brokers; standee trade all performances; around $28,000.

"Girl Crazy," Alvin (16th week) (M-1,387-$5.50). Completing fourth month and still among most popular musicals; something over $30,000 last week; now an agency buy.

"Greeks Had a Name for It," Harris (19th week) (C-1,060-$3). Comedy success but trade eased to moderately successful takings; about $13,000.

"Green Grow the Lilacs," Guild (1st week) (CD-914-$3). Presented by Theatre Guild; written by Lynn Riggs; opened Monday (26); well regarded at try-out.

"Green Pastures," Mansfield (49th week) (CD-1,050; $3.85). Run leader nearing year's mark; scale revised down from $4.40; improved to over $16,000 and may run out second season.

"Meet My Sister," Shubert (5th week) (M-1,385-$5.50). Reported papering with actual paying trade rather light; estimated under $15,000.

"Midnight," Avon (5th week) (CD-830-$3). Moved here from Guild; whether continues after subscription period, over next week not certain; $14,000 and mostly from subscribers.

"Oh Promise Me," Morosco (10th week) (C-893-$3.85). Doing moderately to some profit at $10,000 lately; cut rate support.

"On the Spot," Forrest (14th week) (D-1,015-$3). Meller getting by to some profit although eased off to about $10,000 weekly.

"Once in a Lifetime," Music Box (19th week) (C-1,000-$3.85). Still big and easily comedy leader; cinch to run into next summer and maybe longer; over $23,000 again.

"Pagan Lady," 48th St. (15th week) (C-969-$3). Climbed to $12,000, plenty for this season, touring plans cancelled and date indefinite.

"Petticoat Influence," Empire (7th week) (C-1,099-$3.85). Making profit both ways; got $11,000 last week; "Barretts of Wampole Street" due here soon, with "Influence" probably moving.

"Philip Goes Forth, Biltmore (3d week) (CD-1,000; $3.85). Aside from first night business about same last week at $6,500; divided reviews hurt but show may make grade.

"Private Lives," Times Square (1st week) (CD-1,057; $3.85). Presented by Charles B. Cochran, here from London with rep with Noel Coward and Gertrude Lawrence; opened Tuesday (27).

"She Means Business," Ritz (1st week) (C-945; $3). Presented by James W. Elliott; written by Samuel Shipman; fair reports from try-out spots; opened Monday (26).

"Stepping Sisters," Royale (41st week) (F-1,323; $3). Final week announced, but management of cut rater changed minds once or twice before; co-operative to small money; $3,000.

"Sweet and Low," 44th St. (11th week) (R-1,323; $5.50). Moved here and climbed from $22,500 to over $25,000; song hits aiding; expected to stick.

"That's Gratitude," Golden (21st week) (C-900; $4.40). Getting moderate money of late after strong start; well out in front; about $8,500 last week.

"The New Yorkers," Broadway (8th week) (R-2,000; $5.50). Biggest thing in town and moved upward last week; nearly $51,500.

"The Truth Game," Ethel Barrymore (6th week) (C-1,090; $3.85). Doing fairly well, although name cast expected to gross bigger money; improved to $11,000.

"The Vinegar Tree," Playhouse (11th week) (C-968; $3.85). One of successes made buy in ticket agencies; trade holds to big money for this house; over $16,000.

"Tomorrow and Tomorrow," Henry Miller's (3d week) (D-946; $3.85). Second week more than fulfilled promise of start; jumped to $17,500, or virtual capacity.

"Three's a Crowd," Selwyn (16th week) (R-1,067; $5.50). Also agency buy regardless of run; virtually as big as before with gross $31,500.

"Tonight or Never," Belasco (11th week) (CD-1,000; $3.85). Getting agency support and class draw with takings holding to good money; $16,000.

"You Said It," Chanin's 46th St. (2nd week) (R-1,413; $4.40). Critics divided in opinion, but show did very well first week considering scale; big Saturday with gross over $25,500.

Other Attractions

"The Student Prince," Majestic; revived by Shubert; opens Thursday (29).

"Camille," 14th St.; revival opened Monday.

"Mrs. Moonlight," Hopkins; may move to another house, "Success" due here.

"Bird in Hand," 49th St.; held over; repeat.

Pitt Grosses

Pittsburgh, Jan. 27.

Schwab & Mandel's new musical, "America's Sweetheart," a smacking local hit last week at Nixon. At $4.40 top, claimed around $37,250, best figure this site has shown this season. Downstairs virtual capacity nightly, with S.R.O. sign out for premiere Monday night and both mats. Nixon needs something like this, for last two premieres, "Gone Hollywood" and "With the Tide," have been dull. House dark currently, reopening Feb. 2 with "Subway Express," then Skinner in "Marius."

"Mende, Inc.," at the Alvin felt competition of other legit house and pretty much of a disappointment. Flivved to around $6,000, which means red. There weren't 12 people in balcony opening night for "Mendel."

Sharp Stock at Pitt tried another mystery, always popular here, with Owen Davis, "Ninth Guest," and did fairly well.

Big Musical's $15,000 Shows Hub's Dullness

Boston, Jan. 27.

Legit shows did fair business with "A Wonderful Night" at the Shubert leading off at a weak $15,000.

The Professional Players at the Plymouth with Grace St. George in "The First Mrs. Fraser" were the real leaders with $13,700, just ordinary biz.

Last Week's Estimates

"June Moon"—Wilbur. Low at $10,700.

"The First Mrs. Fraser"—Plymouth. $13,700, about best showing of week.

"Dracula"—Lyric. Poor at $9,000.

"Nina Rosa"—Majestic. Opened Monday.

"A Wonderful Night"—Shubert. $15,000, less than fair.

"Strictly Dishonorable"—Colonial. $11,000 was poor.

"A Month in the Country"—Tremont. $13,000, good.

9,000 CANNERS HELP CHICAGO

Chicago, Jan. 27.

Some 9,000 conventioneers, of the canning industry, gathered for their annual pow wow, helped grosses considerably. Music pieces naturally lead again, with "Simple Simon" eclipsing its one competitor, "Ripples." "Simon" rolled up a sweet $29,000 on its closing week.

Map is undergoing some changes for the next two weeks. Blackstone, housing "Ladies of the Jury," is reseating the lower floor, sprucing up the marquee and has taken a strangle hold on the Couthoui ticket agency, assuring all patrons they can buy from Couthoui at the same prices as at the box office. Getting ready for the repertoire, Tracy Drake is spending about two grand bringing Mrs. Fiske's production of "Becky Sharp" to town.

New Crop

New immediate openings include "Scarlet Sister Mary," replacing "As You Desire Me," Dramatic League piece, the 26th. The "Sketch Book" opened the 26th, taking the place of "Simple Simon" at the Grand. "Lysistrata" defintely goes out the end of the month, with "Cherries Are Ripe" coming into the Erlanger the end of the present week. "Man in Possession" opened today (27th) with "Berkeley Square," after an extra week of good business, leaving the 25th.

The Studebaker, housing pictures of late, becomes a legit house again Feb. 15, when "The Great Nicola" opens. Likewise the Adelphi relights with "When Women Love," Feb. 1. "Ripples" is set to move out of the Illinois the end of the month, with faint whispers of a holdover of at least two weeks.

Estimates for Last Week

"As You Desire Me," Harris (5th week) (D-1,984-$3). Around $14,000, with "Scarlet Sister Mary," replacing the 26th. Sellout matinees pulled this Dramatic League offering to the high mark.

"Bad Girl," Apollo (3d week) (D-1,443-$3). Announced its scramming Jan. 17 but hung on another week to less than $4,000, with the Shuberts trying to hold it over to prevent the house going dark.

Berkeley Square," Selwyn (4th week) (D-1,086-$3). Popular at $14,500, holding over an extra week to collect the gravy. Out the 24th to the Pacific Coast with "The Man in Possession" opening the 27th.

"Jonesy," Playhouse (4th week) (CD-603-$2). Holding at $6,000, with every indication it will remain for another month.

"Ladies of the Jury," Blackstone (2d week) (D-1,219-$3). Up to $13,200, with Mrs. Fiske as the draw. House is undergoing some changes and will shortly reopen with Mrs. Fiske in "Becky Sharpe," calculated to keep customers interested till the early robins arrive. Two-for-one policy.

"Lysistrata," Majestic (11th week) (D-1,997-$3.50). Around $14,000. Moving the end of the month for a road tour. Cut rates have helped this one.

"Old Rascal," Garrick (11th week) (D-1,997-$3). Held to $10,000 and still maintaining its cut-rate pace, which is hoped to carry it along another month.

"Simple Simon," Grand (7th week) (M-1,200 - $4.40. At $29,000, and without the aid of the two-for-ones, was the leader and favorite of the week. Out the 24th to make room for the "Sketch Book."

"Subway Express," Erlanger (10th week) (D-1,319-$3). Nice $9,500. Out for "Cherries Are Ripe," the 31st.

"Three Little Girls," Great Northern (19th week) (O-1,365-$3.85). Heavy at $15,500, with cut rates in use and no immediate prospect of leaving.

Philly's Solo Musical May Go Out, Leaving Town Entirely Tuneless

Philadelphia, Jan. 29.

With only four legit houses open last week business averaged a little better. There was one smash, one very satisfactory gross, one fair to middling and one bust. A fifth show, "The Gang's All Here," was to have opened Monday, but after three postponements didn't make the grade until Friday, when much to everyone's surprise it was some way from capacity.

The smash was "Strictly Dishonorable," which hit a capacity figure all week at the Broad with an $18,000 gross at $2.50 top. With a Southern touring company, all names unknown, this one has been the surprise sensation of the year. Right now it looks good for six weeks sure and perhaps eight, and, considering inexpensive hook-up, present pace must stand for plenty profit.

"Topaze" took a nice jump in its fourth and final week at the Walnut. It was the fourth professional players' subscription offering in a row to click this year, with the weekly average being around $11,000 and very steady.

"Blackbirds" claimed a gain in their fifth and final week at the Chestnut, probably because of complete absence of musical rivals due to delay of Healy show.

The flop was "Scarlet Sister Mary," which did the poorest business Ethel Barrymore has ever recorded here in second week at the Forrest. The Barrymore vehicle actually grossed less than $4,000. Some of the evening figures were unbelievable and there were nights when there were less than four rows filled in the orchestra. Ethel expressed herself strongly, it is understood, on her home town.

More life again this week with four openings, all non-musical: "Marius," with Otis Skinner at the Garrick, two weeks; Jane Cowl at the Forrest to do "Art and Mrs. Bottle" for one week, and "Twelfth Night" for another; "Michael and Mary," with Madge Kennedy at the Walnut for four weeks, and "Mendel, Inc.," at the Chestnut, indefinite.

On February 9 "Street Scene" comes to the Forrest and "Subway Express" to the Garrick on the 23d. "Up Pops the Devil" scheduled at the Walnut and "Pagan Lady" at the Garrick. "House Beautiful," Channing Pollock's latest, also mentioned for February, and New Guild play for Garrick early in March.

Strange thing is that there is not one single musical show of any kind mentioned until April, when new Max Gordon revue is tentatively booked. If "The Gang's All Here" closes this Saturday, as announced, that will bring a unique situation for Philly, and as far as anyone can see there are no available tune show candidates not already here that can be found to fill the gap.

It's a safe bet that Erlanger will stay dark, while the Chestnut will try to find dramas, leaving the Shubert as the one musical house to book in the crisis.

Estimates of the Week

"Strictly Dishonorable" — Broad (Third week). Smash hit and only one in town; $18,000 or capacity at $2.50 in its second week. Sure for six and perhaps more.

"Marius"—Garrick (First week). Otis Skinner piece in for fortnight with fine sale. Then "Subway Express."

"Art and Mrs. Bottle"—Forrest (First week). Jane Cowl does this modern comedy this week and "Twelfth Night" next week. Also good sale.

"Michael and Mary" — Walnut (First week). Fifth professional players' subscription offering. In for four weeks with good prospects. "Topaze" up to $10,500 in fourth and last week.

"Mendel, Inc." — Chestnut (First week). In for indefinite stay. "Black Birds" reported up a little to $9,000 last week.

"The Gang's All Here"—Shubert (First week). Opened Friday night after three postponements but no capacity. Ragged opening and pans won't help. Announced to leave this Saturday, although management did figure on holding it in another week. Nothing mentioned to follow.

Frisco Grosses

San Francisco, Jan. 26.

Practically all holdover attractions last week and all hit a fair stride.

Curran with "Peter Pan" in third and bow-out week, dropped a little over preceding stanza, nice profit, close to $11,000. Geary dark, "Porgy" next week.

"Lost Sheep" in fourth and final week at Erlanger's Columbia also slipped several grand, but considered healthy at close to $10,000. Show goes to L. A. from here and later is to tour Northwest, according to present plans.

Duffy's Alcazar, with "Torch Song" in third week again disappointed. Takings very light at total of around $3,500, probably less than nut.

"Artists' Models" brought into Tivoli by Jack Rothschild. Sexy advertising, flashy posters in front and with "Women Only Matiness" and "Men Only Nights" got off to better than a $600 opening performance at 50 cents top and got $3,500 on week, most of it profit. Show consists of sex lecture with few girls parading before audience.

6 LEGITS OPEN IN L. A. SPURT

Los Angeles, Jan. 27.

Two openings last week, both getting a fair break. Harry Green started his revamped "Ambulance Chaser" at the Hollywood Playhouse on Wednesday and chalked up $5,000 for the remainder of the week. Opening night was capacity at $2 top. Piece played two weeks in San Francisco as "The Shyster," then closed for revision. Admission has been tilted from $1.50, at which it has been operating for the past year under direction of Henry Duffy.

"Rain," first offering of the All-American Theatre Co. at the Egan, also started bullish. This is the first tenant the 300-seater has had in four months. First week got a little over $2,000, with a nut of $1,500. House is going out after subscription business.

"Up Pops the Devil" is still the local leader with $10,000 for last week. Going five weeks.

Joe E. Brown, in "Elmer the Great" at the El Capitan, did $9,000 on its fifth week. Play is the most profitable this house has had in months and may pave the way for a series of comedies with film names in the lead. House is getting all the club business in town and manages to schedule three or four theatre parties weekly.

"Porgy," the Civic Repertory's presentation at the Music Box, is playing to good returns at $6,500. Due to local colored players the Negro comedy is filling the balcony nightly. Upstairs has been a problem with the Rep. Theatre seats only 400 downstairs and it's tough to get a profit out of that number.

Sid Grauman's initial stage production, "Once in a Lifetime," opens at the Mayan today (27) at $5 top. This will give the town six legits running, a record for the past six months.

Esitmates for Last Week

"Up Pops the Devil" (Belasco, 5th week). Plenty of profit at $10,000 for fifth week. No sign of let-up.

"Elmer the Great"—(El Capitan, 5th week). $1.50 top and pop. picture star gives the one steady patronage. $9,000.

"Rain" (Egan, 1st week). Subscription sale and James Kirkwood got $2,100. In for two weeks.

"Porgy" (Civic Repertory-Music Box, 3d week). Easted off to $6,500. One week more, better than the average run of a rep play.

"Ambulance Chaser" (Hollywood Playhouse, 1st week). Started fair at $5,000 for five performances. Harry Green starring.

Minneapolis Figures

Minneapolis, Jan 27.

"Sisters of the Chorus" proved a fair drawing card for the Bainbridge Players (dramatic stock) at the Shubert, grossing close to $4,200, which is sufficient to keep the house out of the red under its present operating schedule.

With De Wolf Hopper as a guest star, the University Singers' production of "The Mikado" at the University Auditorium drew around $3,000 for three performances. Two performances of Ted Shawn and the Denishawn Dancers at the Metropolitan grossed close to $3,000.

Stock burlesque at the Gayety continues to get by. Around $3,500.

Seattle Stock Looks Set; Guest Star Basis

Seattle, Jan. 27.

Four weeks here as guest star of Pauline Frederick—and good ones, too—make it look as though dramatic stock is over the barrier here. Last week in "The Queen Was in the Parlor" was a big farewell for the guest-actress, who gives way to Virginia Valli, in for two weeks.

Miss Frederick goes to Duffwin at Portland to give "Parlor," and then east.

Moore (Bainbridge-Bostick) (2,000, 50-$1), "Queen Was in Parlor" (Bainbridge Players). Closing week for Miss Frederick. Big business ruled.

Plays Out of Town

GANG'S ALL HERE

Philadelphia, Jan. 26.

This town has acquired a terrible reputation this year for its non-support of musical shows. The new Green-Gensler tune show, "The Gang's All Here," which finally got open on Friday night after four postponements, is the best kind of a reason for that non-support.

When "The Gang's All Here" finally bowed into the Shubert it had never had a full dress rehearsal. The second act was in need of another week's work, and the first act was pretty ragged. All the principals and chorus were exhausted to the point of almost dropping in their tracks, and a number of them, either because of illness or having just joined the cast, were completely lost. Several well-known favorites had to go into numbers that had never been routed and as for spotting, apparently no thought had been given the matter. As a matter of fact, Philly supported such musical tryouts as "Three's a Crowd," "Girl Crazy" and "The New Yorkers" despite the ragged opening of "The Last Dame," and stayed away en masse from "The Pajama Lady," "Corned Beef and Roses" and "Luana," all of them manifestly unready and none of them afterward successful.

This town is sick and tired of paying full prices for dress rehearsals of shows that four or five weeks later cannot be recognized as the same. Local theatregoers like tryouts rather more than New York hits, but they want those tryouts in at least some kind of presentable condition.

"The Gang's All Here" has an outside chance of being whipped into hit proportions. It has an unusually heavy and tasteful production, some of which must be scrapped in the cutting process; a score with definite possibilities and a host of well-known and well-liked footlight personalities. The book seemed on opening night just a little more impossible than usual despite the program name of Russell Crouse and the general understanding that Marc Connelly has been working on it.

They were laying bets in the lobby the first performance against anybody being able to give even a sketchy idea of what it was all about. The first and obvious thought would be, with a comedian of Ted Healy's rep and fun-making record at hand, to throw the entire book out and let him expand his comedy material and fill up holes with his clowning. Unfortunately, one of the major disappointments of "The Gang's All Here" is that its star has nothing much of anything to do and is not uproariously funny except in the few moments when he returns to true and tried gags that he has had in other shows. He did just that several times Friday night to obviate stage waits. Healy doesn't work well with a book; that is obvious. And another thing is that he misses his old "Gang" with Shemp Howard and his brother, Larry Fine and the others.

He has some new ones now, with Eddie Moran as the only one given much of a break, but there is a marked difference. Instead, Healy works with Shaw and Lee, and this pair has never appeared to less advantage here. Although they are on plenty, they don't seem to fit in well with Healy's style and do not work smoothly together

Late in the evening they clicked with their old wrestling, acrobatic nut dance number. For once they seemed at ease.

Ruby Keeler Jolson looked great and had plenty of charm and assurance, but her tap dancing was many notches below what it used to be. In fact, it fell flat. Same goes for Zelma O'Neal, who has a bid for "Varsity Drag" repeat in "Doo Daddle Doo," which fell with a thud. She works too hard and lacks spontaneity.

Best hand of the evening went to Jack McCauley, one of three juveniles, and Ruth Tester for their singing and dancing of "By Special Permission of the Copyright Owners, I Love You," which looks like the song of the show. Same pair has another ditty in act called "Do It Right," which has corking lyrics and might be built, although not wildly received at the opening. Also "Baby Wants to Go Bye Bye" and "Adorable Julie" have chances.

Lew Gensler wrote the music, and, as usual, has nothing to be ashamed of. Owen Murphy and Robert Simon wrote the lyrics. John Gallaudet has a part with a novel idea.

Dallas Anderson seemed lost in his elderly comic's role. First night sensation was Hal LeRoy, who did about four dances and shook a nimble and twinkling pair of feet. He worked hard and deserved everything he got.

Chorus, trained by Dave Gould, has some neat routines and others a little involved. Tilly Losch ballet seemed a little flat after the Albertina Rasch groups seen here in "Simple Simon" and "Three's a Crowd." Corking settings and costumes, by Henry Dreyfuss and Russell Patterson, respectively, made the pictorial end a highlight.

America's Sweetheart

Pittsburgh, Jan. 23.

Schwab & Mandel present a new musical comedy in two acts and 12 scenes by Fields, Rodgers and Hart. Produced by Bobby Connolly, book directed by Monte Woolley, costumes by Charles LeMaire, settings by Donald Oenslager and orchestra under Alfred Goodman. Gus Shy, Jeanne Aubert and Jack Whiting featured. At Nixon, one week, Jan. 19, $4.40 top.

S. A. Dolan.....John Sheehan
Larry Pitkin.....Gus Shy
Madge Farrell.....Inez Courtney
Michael Perry.....Jack Whiting
Geraldine March.....Harriette Lake
Denise Torel.....Jeanne Aubert
Paula.....Vera Marsh
Dorith.....Dorothy Dare
Lottie.....Sue Moore
Miss Mulligan.....Virginia Bruce
Telephone Operator.....Alice Burrage
Dolores.....Franceyta Malloy
Stenographer.....Terry Carroll
Mr. Corrigan.....Al Downing
Mr. Clark.....Fred Shawhan
Mr. Goulding.....Herbert Hall
Mr. Butler.....Bud Clark
Mr. McCarey.....Charles Fowler
Georgia.....Hilda Forman
Georgianna.....Louise Forman
Georgette Forman.....Maxine Forman
Attendant.....Frances Grant
Radio Announcer.....Raoul DeTisne
Policeman.....O. J. Vanassee

Schwab & Mandel have gone Hollywood in "America's Sweetheart," which marks their return to the producing field. Show has the makings of a hit and with the tuning up two more weeks on the road will give it, should develop into another money-maker for these boys who don't know what a flop is. It looks like a fairly expensive hook-up but should get on, especially with the dearth of good musicals on Broadway right now.

Caught Tuesday night, piece was spotty and draggy, giving rise to some doubts, but Thursday there was all the difference in the world. Opening night curtain didn't ring down until 11:55, but at least 35 minutes had been chopped three nights later and there were improvements in every department. Tuesday, it looked as if Gus Shy, the chief comic, was asleep, with John Sheehan, as a big shot in the flicker industry, carrying the burden, but Shy was on his toes Thursday and everything went better. His partner, Inez Courtney, also suffered at the start, but she, too, was much better later.

There's a pretty interesting story, as musical comedy goes, with plenty of laughs kidding the film execs and their yes men.

"How's business?" Dolan is asked, to which he replies, "Colossal, but it'll pick up." That's the general comedy atmosphere and okay. Plot revolves about couple of kids, Jack Whiting and Harriette Lake, who hitch-hike from St. Paul to crash the studios. Girl gets to stardom in year and high hats the juve who has remained an extra. Then come the talkers, the girl has a lisp and flops while the boy climbs to the top. He forgives her, though, and everything's oke. Whiting swell as the juve and Miss Lake, whom Ziggy brought on from the coast for "Smiles" and then dropped in Boston when role was clipped, shows plenty of possibilities. Looks good, sings nicely and dances well, and should go over.

Music is really show's high-spot and at least three numbers look like hits. First is "I've Got Five Dollars," plugged often, with "We'll Be the Same" and "How About It?" close behind. Jeanne Aubert, the French prima donna brought over by Bobby Connolly for "Princess Charming," is the foreign star for Premier Pictures and has a couple of numbers with plenty risky lyrics, "A Lady Must Live" and "A Cat Can Look at a Queen," possibilities in latter.

Real hit of show, however, is the Three Forman Sisters, who were the Mississippi Misses when picked up short time ago at Club Abbey. Girls are introduced as three mountain hill-billies, reading a film fan magazine, and break out in song with "Sweet Geraldine March" without any accompaniment whatever. Husky, chesty voices something new for femme harmony turns and stopped show cold. Mob was still pounding mits well into next scene. That's the only real spot in the whole affair for the Formans, although they make two brief appearances in second act. They'll probably have more to do, however, for kids have everything. Stiff-front house thought so much of femme trio they got a sizable hand upon each of their last two appearaances.

There's another one of those good looking, snappy choruses for which Schwab & Mandel are known and their number in finale of first act is a natural. Twenty-four of 'em all decked out in ermine wraps, which look enough like the real goods to be that, and their "Innocent Chorus Girls of Yesterday," in which they give the lowdown on themselves, is a neat bit of lyric writing as well as a feather for Connolly. Another chorus high-spot in second act is "Two Unfortunate Orphans," led by a couple of cute tricks, Vera Marsh and Dorothy Dare. Bad finish ruined this number on Tuesday, but that, too, had been fixed by Thursday.

Show goes from here to Washington for week, then Newark and tentatively penciled for Broadhurst theatre Feb. 9. It looks like another hit for Schwab & Mandel, perhaps not a "Good News," "Follow Thru" or "New Moon," for it doesn't have the stuff of either of these three, but a moderate hit nevertheless. *Cohen.*

All-American Co.

("Rain.")

Los Angeles, Jan. 19.

Presented by All-American Theatre Co. at the Egan, L. A., starting Jan. 19, for two weeks. Directed by Dwight Satterlee and Fernando Rodriguez. Cast: James Kirkwood, Wilma Thompson, William Robertson, Robert Douglas, Edwin Vincent McCarthy, Frank Jaquet, Anne O'Neil, Ralph Bell, Genelle Dagley and Charles Bennett.

Organized to present all American plays at $1.50 top, the All-American Theatre started nicely with "Rain" in this 300-seater. Featuring James Kirkwood as the minister and playing down the part of Sadie Thompson is good business.

Miss Thompson handled the prostie part well but is unknown here. In the billing she is featured as "former understudy to Jeanne Eagel's." Her performance has no suggestion of the former star, Miss Thompson playing it in a subdued manner. Kirkwood's portrayal of the minister is the best thing he has done here.

Ralph McPhail as the doctor and Anne O'Neil as the minister's wife contribute to make the performance above the average of Coast productions. Frank Jaquet as the trader shouldered the comedy burden capably. Production generally is above the standard set by other local $1.50 producers.

Biggest problem for the producers is getting a profit out of the small house. Weekly nut for "Rain" is close to $1,500. House can do little better than $2,200.

Satterlee and Rodriguez, who promoted the idea, have had Coast experience as actors in legit and pictures. Bankroll is reported supplied by several people in town who want to foster the American idea. *Call.*

Muss Die Kuh Milch Geben

(The Bread Winner)

Berlin, Jan. 16.

A comedy play in three acts by Somerset Maugham. Presented by Dr. Robert Klein. Stage direction, Forster-Larrinage. Cast: Albert Bassermann, Johanna Terwin, Else Bassermana, Karin Evans, Trude Brionne, Hans Brausewetter, Julius Falkenstein, Victor de Kowa. At Renaissance theatre, Berlin.

A delight after many bad talkers and plays to see an excellent, clever and witty comedy played by good actors.

How would you act if, after working hard all your life, you had to decide whether to keep your so-called business and civil honor and go on slaving, for your family, which has long become a stranger to you, or spend the rest of your days alone, in happiness and rest.

Maugham puts this decision in such a witty and at the same time serious and clever form that one can only be enthusiastic. The acting and directing of the play by Forster-Larrinage are at high level. Albert Bassermann is the most precious actor of the German stage. Less so his wife, Else Bassermann, and Johanna Terwin, the wife of Alexander Moissi, who do not fit in very well here. Hans Brausewetter, with his unconcerned boyishness, and Julius Falkenstein, as a comic, are a joy as nearly always. Karin Evans is sweet and handy and Trude de Brionne outlines a character in a really fine and youthful way.

The whole is a very amusing evening. *Magnus.*

The Ambulance Chaser

Hollywood, Jan. 22.

Harry Green starred and ostensible impresario with Joseph M. Schenck's identity anonymous, in production of three-act comedy-drama by the Spewacks. Staged by Don Gallaher. At the Hollywood Playhouse, opening Jan. 21. $1.50 top.

This is the first of three Joseph M. Schenck-United Artists' financed local stage productions with an eye to ultimate screening. Sid Grauman next week will bow in the west coast production of "Once in a Lifetime," also Schenck backed, and a third, Norma Talmadge in "The Greeks Had a Word for It" (prior to its screen transition), is similarly sponsored.

Harry Green will probably start shooting "The Ambulance Chaser" for U. A. this spring unless a New York run intervenes. This comedy has a reasonable chance before a cosmopolitan audience. Originally labeled "The Shyster," its new monicker is less venomous in import, as Green, playing an impecunious attorney, is sympathetically cast.

Nursing a secret yen for Stella Brian, the practiceless Martin Moses, attorney-at-law two years out of college, is given his first courtroom crucible as defense counsel for Stella's erring sweetheart. Green throughout works "straight," sans cheaters and sporting a clean shave, a departure from his past Paramount screen performances.

Aside from the obvious triangle dramatics, Green is motivated, as his unwelcome client's shielder, into the gambling layout run by Artie Brenner. The ensuing courtroom scene, with the audience a la "The Trial of Mary Dugan" acting as the jury, comprises the third act finale, which is punctuated with gobs of commercial hokum. Perhaps the legal procedure might be technically questioned but it's okay popular theatre even unto the prosecuting assistant d. a. putting the defense counsel (Green) on the stand as a material witness. Green is then faced with cross-examining himself, asking his own questions and answering them himself. Through it all, with premise established that Martin Moses (Green) is so broke because of his altruism in deeming himself a servant of the public, eager to sustain the highest tenets of the law, he is seen obviously perjuring himself for the sake of the young couple.

The three sets are Moses' law office, the first act, which starts off rather slowly; second-act gambling layout, with the action perking up considerably, and the third act in the courtroom, likewise an improvement over the initial stanza.

Willette Morris', Chester's sister, daughter is cast opposite Green. She seemed to lack the necessary punch although it was one of those stopgap assignments. Don Gallaher, who also staged, played the erring

(Continued on page 75)

Plays On Broadway

Green Grow the Lilacs

Comedy drama in two acts presented at the Guild, Jan. 26, by the Theatre Guild; written by Lynn Riggs; staged by Herbert J. Biberman.

Curly McClain.....Franchot Tone
Aunt Eller Murphy.....Helen Westley
Laurey Williams.....June Walker
Jeeter Fry.....Richard Hale
Ado Annie Carnes.....Ruth Chorpenning
A Peddler.....Lee Strasberg
Old Man Peck.....Tex Cooper
A Cowboy.....Woodward Ritter
Another Cowboy.....Paul Ravell
(Courtesy of David Gulon)
An Old Farmer.....William T. Hays
A Young Farmer.....A. L. Bartolot
Martby.....Jane Alden
Fiddler.....William Chosnyk
Banjo Player.....Everett Cheetham

For its fourth production this season, "Green Grow the Lilacs," the Theatre Guild presents an unusual play. Figures to make a better showing than the average Guild production and deserves to do so.

"Lilacs" is a thoroughly American work, aptly billed as a folk-play and nearly as strange to a New Yorker as any of those Russian things that were around these past few seasons. It is spotted down in Will Rogers' country, Oklahoma, but actually in Indian Territory in 1900 before it merged with Oklahoma and was made into a state. At the time the land was partly farming and partly cattle raising, with the latter about to shift westward and farming on the increase.

However, "Green Grow the Lilacs" is not a history. Lynn Riggs its author is a lover of that section of the country, perhaps poetic but who draws his characters with fine simulation of the real thing. Riggs did "Roadside" which Arthur Hopkins thought so highly of, but which failed a few months back. That play was of the same section but seems like a neglected step-child compared to "Lilacs."

There are six scenes, usually cross-sections of interiors and generally showing part of the outdoors. There are cowboys and a group of rustic girls and some of the former look to be on the level. There are perhaps a dozen cowboy ditties, authentic and sung well. Usually the songs permit the scene changes, the groups being out in "one" with a stockade fence for "atmosphere." Some of the best are "Leaving Cheyenne," "Blood on the Saddle," "Chrisholm Trial," "Wish I Was Single Again" and the "Lilacs" lyric.

Curley McClain, cowboy, comes to the Williams homestead to woo Laurey who has quite made up his mind about Curley but he doesn't know it. Aunt Eller who has been mother and father to Laurey, wise and affectionate, does know and smiles on Curley as a choice. Jeeter Fry, the hired hand, a sulky fellow, has secretly coveted Laurey and at a fun party at old man Peck's he threatens the girl. On that same evening she and Curley are engaged.

"Lilacs" somehow manages to be on the verge of the dramatic or the melodramatic, as for instance in the smoke-house quarters of Jeeter's. Curley barges in to get acquainted. The man tells of several dark deeds he'd figured in. There are two pistol shots, heard by the women in the house and they rush out. But there is no harm done. The action in the smoke-house is then enacted, with Jeeter shooting at nothing and Curley putting the fear of God into the man by shooting through a tiny knothole.

Again the expectation of melodramatics comes during the party at Peck's and again during the "Shivaree," a boisterous proceeding in which the bride and groom (Laurey and Curley) are snatched from the bridal chamber and placed on a hay-stack to be gibed at. During that Jeeter appears, attempts to fire the stack and then to stab Curley. He falls on his own knife and dies. Curley is taken off to town jail for an investigation but escapes and comes back to his bride. The posse comes after him with the marshal but through the frothy argument of Aunt Eller, he does not have to be "captured" until the morning—and "not too early, either."

Good actors in "Green Grow the Lilacs." Franchot Tone is excellent as the romantic, reliant, cowhand, Curley. Helen Westley turns in one of her best performances as Aunt Eller, whose witty homilies often light up the play. She would "rather have a smoke-house full of meat than a book full of reading," but other lines are better than that. June Walker, new to the Guild, is a sweet Laurey. Richard Hale a pip as the villain Jeeter and there are other effective performances.

"Lilacs" is hardly a play, but rather a portrayal of interesting folk. Its cowboys are not the hell-raising, hard-drinking kind but perhaps more real. Herbert J. Biberman, who staged "Roar China" this season does another good job here. *Ibee.*

SHE MEANS BUSINESS

Drama with prolog and three acts in four scenes. Two sets. Written by Samuel Shipman. Staged by Frederick Stanhope. Presented by James Elliott Productions, Inc., Jan. 26 at the Ritz. Scale $3.

Doris Roberts.....Ann Davis
Charlotte B. Evans.....Peg Entwistle
Allen T. Evans, Charlotte's Father.
Wallis Clarke
William Brighton.....Herbert Rawlinson
John Roberts.....Ernest Glendinning
Edgar Lawson.....Robert Conness
Margie.....Desiree Foster
George Forbes.....Houston Richards
Jane Barton.....Ruth Donnelly
Groff.....Edwin Walter
Aiken.....Tom Tempest
Holbrook.....Bennett Southard
Reubens.....Lee Kohlmar
Ware.....Robert Cummings
Walter Norman.....Douglas Wood
Mary, a Maid.....Kate Byron

James Elliott comes back to Broadway after a lapse with a Sam Shipman effort. The idea of "She Means Business" without its title looks worthwhile. As it has been developed by Shipman it is not destined for a long stay on Broadway. The cut rates will come early. In the hinterland it will do for stock. Not for met stops. Mostly around a man and his wife who wish to work at love and big business as well. Customers get it quickly and easily. The husband fails, the woman succeeds and each has a new life partner at closing.

Hubby falls for a sexy designer after getting his wife to quit business. The wife returns to the business after hubby runs away with the designer, saves it from bankruptcy by working her womanly charms on impatient creditors and winds up an idealistic business woman.

This combo is mixed in a verbal hash and crude philosophy on life in general, marriage, sex, business, law, children, government and peanuts. The peanuts are free and don't crackle. Altogether, however, too far fetched for any wise audience to digest mentally as entertainment or even study.

The truest type was Ann Davis, principally through her acting, as the wife and business woman. Peg Entwhistle, lately in "Art and Mrs. Bottle" was far from happily cast. She plays the lure for hubby on an innocent angle.

There's a prolog to begin with. This as well as the last scene of the play could have been spared and saved both time and money.

When the wife of the errant business man finally meets the girl with whom he skipped, there is no dramatic reason for her suddenly being projected as a woman lawyer. She acts as inquisitor to the timid girl and the girl tells all. It's offside all the way.

When the preachment, for that is what it amounts to, gets beyond control, the plot descends to discussions like "day ladies" and "night ladies" and their comparative value in life. For humor kitchen epigrams were utilized. To further confuse straight story interest an extra romance is thrown in between a haberdashery model and a girl stock clerk.

Herbert Rawlinson and Ernest Glendinning have a couple of sane moments. Bad staging, however, dulled an intelligent performance by both.

Altogether a mild effort. *Shan.*

CONCERT

By Sallie

Plentiful applause greeted Mme. Dusolina Giannini, soprano, in her first New York recital at Carnegie Hall. Her Butterfly aria ranked her above the concert stage. She gave evidence of musicianship and a broad range. Her most impressive achievement seemed to be transcriptions of Neapolitan songs by her brother, Vittorio Giannini, as well as "Heart Cry" by the same composer. In spots a few notes sounded a bit metallic and sometimes forced. However, Mme. Giannini sings with much intelligence. Her group of Brahms, Rachmaninoff and American songs were delivered to good effect.

The singer was charmingly gowned in an Empire costume of orchid velvet, Jenny neck and long sleeves, making a Patrician picture.

The distinctive composer, Frank La Forge was at the piano.

In the Russian

Leo Tolstoi's drama, "The Living Corpse" ("Redemption"), directed by Fedor Ozep and produced by Meschrabpom-Film, Moscow, is in its second week at the 8th Street Playhouse.

W. Pudovkin, as the unhappy, disillusioned husband, gives a fine performance. Maria Jacobini as his wife, is in a trying role.

Maria Jacobini wore several smart outfits. A Russian coat of black, bordered with Astrakan, small muff and smart black turban, looked lovely, Public taste for Russian pictures seems lacking; a rather empty house on a particularly nice evening.

Mary Wigman Dances

Rows of standees at $2 and a sell out greeted Mary Wigman, the German dancer who, with her sister, conducts her school of dancing in Dresden and is the teacher of Kreutzberg and Georgi. In her dancing she shows high technique. Her costumes are unusual and the most beautiful of silver and gold lame are seen.

In the fifth number ("Festive Rhythm") she wore a silver lame and very full skirt, full tight basque. During the speed of the dance a bright American beauty facing of the skirt is shown.

"The Dance of Sorrow" was given in memory of Pavlowa. Miss Wigman looked classic in a long costume of white embroidered in black. She is always stockingless and her rhythmic feet are a glory.

Piano and primitive instruments played by Hanns Hastings and Meta Menz, as well as the lighting effects, gave the audience a bright evening.

Mme. Rethberg's Return

The Nile scene, "Aida's" outstander, brings Mme. Elizabeth Rethberg back for the last half of the Met season. She returns to the title role in which she made her debut nine years ago.

Mme. Rethberg looks more regal than ever. She wears but one costume in the opera, a cloth of gold (Egyptian), with the blue of the Nile in chiffon covering her shoulders and head.

Lawrence Tibbett was welcomed in his first appearance this season as the father, Amonasro. He wore Egyptian gold breeches, coat and hat.

Sigrid Onegin Heard

Sigrid Onegin, contralto, was at Town Hall. It is to be wondered why an artist possessing such a large organ which she uses with much musicianship is permitted to keep away from the opera stage.

She has a remarkable voice. Her most difficult aria, "Bel Raggio" from Rossini's "Semiramide" was received with a storm of applause. The afternoon was a riot.

Heifetz's Concert

A brilliant exhibition by Jascha Heifetz, Mr. Molinari and the Philharmonic Symphony Orchestra in the Metropolitan Sunday of Rossini's Concerto in G Minor brought a spontaneous response. It is splendidly orchestrated. The last movement was lively and impetuous.

Mr. Molinari, as a new conductor was well received.

Madame Ely Dalossy, the diminutive Metropolitan soprano, returned from opera abroad. She sang with the Vienna orchestra, Robert Heger conducting, and with Martin Spanjaard, the young Hollander, who is mentioned as a possible successor to Mengelberg.

Madame Dalossy will wind up her season as usual with the Metropolitan.

National Orchestral Assn. under Leon Borzin, played another recital in Carnegie. "The Marriage of Figaro," prelude to Debussy's "Afternoon of a Faun" and Brahm's "First Symphony" were both ambitious and seemed to win the audience.

Hulda Lashanska in the aria from Tschaikowsky's "Pique Dame" looked attractive in a decollete evening gown.

Rosa Ponselle at the Met concert Sunday appeared swathed in black velvet. She sang from "Norma" in compelling fashion.

Cast Changes

Margaret Carlisle replaces Ethelin Terry in "Nina Rosa" for the road.

After handing in his notice to Billy Rose, producer of "Sweet and Low," George Jessel and Rose came to terms and the comedian will continue. Dispute was over salary, with a compromise ending the discussion. James Barton, also starred in the show, may leave it, however, next week, his contract ending at that time.

The Ambulance Chaser

(Continued from page 74)

youth convincingly. They made a crook out of Thomas Jackson, working a quiet gambling racketeer role with obvious restraint and lacking the staccato decisiveness of Jackson's "honest dick" diction in the past. Al Hill as a casino henchman and Bram Nossen in a limey role also impressed.

The large cast includes a flock of casino and courtroom supers.

At $1.50 Green ought to get some local trade and has a better than even chance east although the shooting schedule here may interfere. It played two weeks in 'Frisco, where it fared mildly. Prior to its local debut the Spewacks (Sam and Bella Cohen Spewack) refurbished it.

Abel.

'Pagan Lady' for London

B. & F. Ltd., English producers, have bought English rights to "Pagan Lady" by William Dubois, from Green-Gensler.

Reported price $3,000.

AHEAD AND BACK

Arthur McHugh, ahead; Robert Renee, back, "Paging Danger," (Staten & McKaig.)

Charles Washburn, p. a. for Pope-Gordon "Making Mary."

Nat S. Dorfman p. a. for "You Said It."

Charles Hertzman for advance of "America's Sweetheart" (Schwab & Mandel).

ENGAGEMENTS

Billy Taft, dancer, "Ballyhoo."

George Houston, "Venetian Glass Nephew," (Walter Greenough).

Vernon Downing, "Barretts of Wimpole St."

James Hawkins, "Fine and Dandy."

Woods Miller and Ralph Cook have been added to the Pope-Gordon musical show, in rehearsals.

Margaret Barker, "Barretts of Wimpole St."

Eric Dressler, Dolores De Monde, Betty Blythe, Florenze Ames, "Paging Danger."

George Manning, Lillian Odell, James Green, Margaret Freer, Henry Fenton, Whitney Glendenning, "Men, Beware of Blondes."

Walter O'Keefe, Constance and Carl Randall, "Third Little Show."

Ruth Etting, "Ziegfeld Follies."

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LITERATI

Pershing Memoirs Split?

Talk of a merger of the "Times" and the "World" in the New York daily field is nixed by both sides. If nothing else the old Pulitzer will is given as expressly forbidding a sale of the "World." Recently the dope on that score was accentuated by the co-operative advertising which the two sheets displayed on the publishing of "Gen. Pershing's Memoirs" by both simultaneously. This was an outside deal and arranged through the North American Newspaper Alliance, controlling the daily feature.

It was intended to limit the feature in New York territory to the "World" morning and evening papers, members of the N. A. N. A. and therefore entitled to an exclusive on the feature. The "Times" also got it by personal request of Gen. Pershing.

The "Times" had been in negotiation for the feature before the N. A. N. A. and when the latter stepped in around a year ago Pershing was a bit unwilling that it go to any paper but the "Times." Finally it was agreed at his request that N. A. N. A. get the book if the latter can arrange for publication in the "Times" also. This was done by having the two papers split the fee for the N. Y. territory. The unofficial amount is around $50,000, with the "World" and "Times" 50-50 on it.

John N. Wheeler, head of N. A. N. A. arranged the deal with Gen. Pershing and it was finally clinched. The serial runs seven days weekly for 10 weeks.

Publication of Pershing's memoirs offers the newspaper field three features by war personages simultaneously. Hearst papers have Foch's memoirs and the "Herald-Tribune" (N. Y.) has the Gen. Leonard Wood book.

A Mob in Havana

By Rene Canizares

Pen pushers, publishers, brush holders, producers and comic guys have taken this burg by storm with a very good excuse to leave the better halves behind in the cold, cold New York.

With golf as the alibi the Big Shots arrived last week as guests of the National Tourist Commission, sponsoring the contest. It will give 15 prizes for the victors in the chasing of the ball.

Program was:—

Tuesday—Arrived in town and did as they pleased.

Wednesday—Luncheon at the Havana Country Club as guests of American ambassador, Harry F. Guggenheim, and then single golfing.

Thursday—Visited President Machado in the morning and played golf in matches and made merry.

Friday—Played golf in eliminations and had a regular night at the National Hotel with everybody doing their bit and Nancy Carroll as guest.

Saturday—Played finals and more merry-making and big feed at the Casino National as guests of the National Tourist Commission, which presented the prizes to the winners.

Most of the boys went for the golf but others, according to Alex Morrison of the "American Golfer," who is acting in the role of guardian angel to the players, may make a miniature golf tourney out of the present meet. Phil Dunning, Charles Francis Coe, Hal Phyfe, the photographer, Arthur William Brown, the illustrator, Leon Gordon and Leroy Ward have been doing considerable indoor training.

List of the entrants in the golf tourney reads like who is who in art and theatricals:—

Kent Cooper, M. H. Aylesworth, John N. Wheeler, Lee Olwell, Grantland Rice, Rex Beach, Octavus Roy Cohen, Merle Thorpe, James Montgomery Flagg, J. P. McEvoy, Floyd Parsons, John Golden, William L. Chenery, Francis L. Wurzburg, Charles Francis Coe, Richard J. Walsh, George Palmer Putnam, Charles V. McAdam, H. T. Webster, Clarence Budington Kelland, Charles Brackett, C. D. Williams, William J. Boardman, James S. Childers, Frank Crowninshield, Arthur William Brown, F. B. Mallory, Phil Dunning, Leroy P. Ward, Douglas B. Wesson, George Abbott, Frank Craven, Charles F. Miller, Hal Phyfe, John Lagatta, Jefferson Machamer, Sam Hellman, Jerome Beatty, Russell Patterson, McClelland Barclay.

Other artists and writers who made the trip are:—

Thomas Kelland, Horace Kelland, Floyd M. Davis, Hal Marchbanks, Elbert Jackson, David Wallace, Fred Price and Alex Morrison.

At the celebration staged in their honor at the National Hotel Friday night (23), a last minute attraction was the Toonerville Auxiliary Band. Artists and writers were rehearsing late into the night to present it.

John Golden directed the musical aggregation.

The line of players was:—Arthur William Brown, first violin; Charles F. Miller, squeezed accordion; Kent Cooper, tooted the suberphone; Grantland Rice, tackled the harmonica; J. P. McEvoy played the sax, a la tin; Frank Crowninshield beat the tar out of a drum; Fontaine Fox, of Toonerville Trolley, pounded a big drum; Leon Gordon on the zither; Clarence Buddington, on the trombone; Charles McAdams played the turkish phumph; Charles Francis Coe blowed on the silver cornet; Leroy P. Ward worked the klaxon; H. M. Aylesworth played the static xylophone; Francis L. Wurzburg did the barber shop mandoline; Hal Phyfe played the Japale and John La Gatta, the tenement house piano.

John Golden and Frank Craven sang in duo with Golden at the piano. Kent Cooper sang a solo. M. H. Aylesworth sang his favorite number, "Three Little Words." Octavus Roy Cohen feeling in the mood, wrote some poetry.

Nancy Carroll won the prize dance and went home with a big teddy bear. She also sang and danced.

English Prices.

An American writer, dropping off at London, to sell the English rights to stuff first sold to native mags, finds he is all wrong. The British author simpley never calls on editors. It isn't done, you know. All through literary agents. Secondly, mags in England, particularly, fiction, buy, cheaply, English rights (by famous home country writers) who make their big money selling to high paying populations in what's called "the States."

As the big names sell cheaply, there, the ordinary well knowns get very little. And firms, on this side, peddle, through London literary agents, stuff for which they have bought all rights quite cheaply.

One American writer, who owned everything except Am. First Serial Rights, on his own material, was offered $15 by an English mag for the British rights. Indignant, thinking he was insulted, he walked right out of the office. Afterward he found he had been complimented.

There are countless little weeklies and literary journals in England. The ordinary free lance ekes out a living by writing book reviews and essays and sketches. All eyes are on the States, where may possibly come important money. It simply isn't around Fleet Street.

It is a great local laugh that certain highbrow writers, not known outside of little cliques, can come over to the States, pose as something important and talk down to women's clubs, where they're sold by lecture bureaus. The so-called Oxford or Cambridge accent, that wouldn't get 'em six-pence at home, goes great here. A great racket for second-class British near-greats.

Knut Hamsun's Grouch

According to a note in last week's "Variety" Knut Hamsun refused to see reporters or photographers when arriving in Berlin a few days ago. The only surprise to those who know the famous author is that he let his presence in Berlin become known at all.

Hamsun is probably the only literary recluse left in the world. He hides away in a small Norwegian town for months at a time seeing no one but the peasants and talking to nobody even remotely connected with books. He once refused pointblank to receive the American publisher who puts out his books. He was polite enough about it, but firm. He did not wish to talk to publishers.

While part of this is due to the fact Hamsun is innately shy a great deal of it is due to bitterness. Hamsun had a tough time getting started, nobody printing his things. It was after a sad fight in America, during which time he was a street car conductor in Chicago, that he wrote one of his most famous books, "Hunger." It brought him overnight acclaim. Then he wrote "Growth of the Soil," which won the Nobel prize for literature.

But Hamsun has never been able to forget that the things he gets most acclaim for now were written during the period when he was hungry and miserable, and people didn't want to search him out for interviews and photographs.

Albany Scribes Elect

John C. Crary of Albany, correspondent for the New York "Sun," was elected president of the Legislative Correspondents Association at the annual meeting last week. Other officers chosen were: Thomas D. Peters of the Brooklyn "Standard-Union," first vice-president; Ernest K. Lindley of the New York "World," second vice-president; Leo W. O'Brien of the Albany "Times Union," secretary; George M. Janvrin of the Staten Island "Advance," treasurer; Robert M. Arnold, Albany "Evening News;" George W. Herrick, New York "Morning Telegraph;" Harold P. Jarvis, Buffalo "Courier-Express;" George W. Franklin, Troy Times;" Maurice Rodesk, New York "Evening Journal;" William E. Lawby, New York "American;" Elton Fay, Associated Press, and Thomas G. Ford, United Press, directors.

Among those elected to membership was Miss Jo Leonard of the Knickerbocker Press of Albany, the first woman correspondent admitted.

"All Quiet's" Record Sale

Serialization of the Erich Maria Remarque sequel to "All Quiet On the Western Front," current in "Collier's," is an expurgated version, the mail regulations against extra heavy sex stuff being what they are. In its book form, which comes out in the spring, the sequel, called "The Road Back," will include episodes the mag had to eliminate.

Reported that Remarque's Swiss visit will be indefinite friends in Germany passing him the word that the pacifistic tone of his new book, even more pronounced than in "All Quiet," no liked back home.

"All Quiet," as a book, sold a total of 3,500,000, all over the world, said to have been beaten only by, besides the Bible, "Uncle Tom's Cabin." But even if "The Road Back" does not do that well, Remarque should worry. He can give Switzerland its navy, if he's so minded.

Jannings' Biography

Emil Jannings biography by Alfred Richard Meyer, has been published by the Prismen Verlag, Hamburg, under the title of "1,000% Emil Jannings." The German poet and author has handled the history of the film star in a light and amusing vein and misses few details in the actor's career, from his birth at Rorschach, on the banks of Lake Constance, as the son of a German who had become an American citizen, to his recent debut in talking pictures.

Meyer tells how Jannings started on the stage as a barnstormer under the pseudonym of "Baumann," because his mother refused to have her husband's name on theatrical bills, but his first audience was the crew of a sailing vessel aboard which the 15-year-old Jannings sailed as cabin boy. When Jannings finally reached the Max Reinhardt theatre in Berlin he felt that his artistic success was established although he received but 100 marks a month. Then came motion pictures and his financial independence.

St. Paul Almost—Combo

Howard Kahn, editor the "Daily News," St. Paul, is credited with saving the life of that daily and jobs of its 265 employees. Sheet is making money, turning up a $30,000 profit for 1930 in face of depression, but not enough to enable the principal owners to keep up payments on the big price they agreed to pay for the daily three years ago.

Deal was all set to sell plant, circulation and good will to the St. Paul "Pioneer Press-Dispatch," leaving local field clear to that paper.

Kahn, minority stockholder, threatened suit if "Dispatch" deal went through on the ground they were destroying property valuable to him by closing plant and it went cold.

Result is paper cut wages 10% all around and dropped the roto, ef-

(Continued on page 87)

The European Runaround

By Frank Scully

ON THE CONTINENT

Too Late to Trim the Tree

After taking 20 shows on the chin as a Christmas present, the Paris critics got a break when not one show opened for the week thereafter.

Theatre Folds

Kammerspiele, Vienna's 500 sure-seater that introduced the original "Wonder Bar," has folded for good. House under Franz Wenzler has been in the red for some time.

Lots of weeping in beer among the "I remember when" boys.

Wallace's Machine Gun Jams

"On the Spot," folding this month after a run of 345 performances at the Wyndham, reduces Edgar Wallace to one play in West End houses.

His machine gun must be slowing down to a thousand revolutions a minute.

Stern Commuting

Ernst Stern, who like Max Reinhardt, rates a "Herr Professor" billing, is back in Berlin from London, but is due to return there to arrange the ballet season at the Coliseum.

Stern made hits with his scenery for Cochran's "Ever Green" and Butt's "Song of the Drum," a Fred Thompson-Guy Bolton musical which has just opened at the Drury Lane.

Jeritza Still Burning

Best booklegging proposition of the month is not Joyce, Harris, Moore or Lawrence, but Guttenbrunn, Viennese author who got his "Bagage" suppressed last year and is now being sued by Maria Jeritza (Baroness Popper) who spots 63 libels against her in the book.

Closed off by the cops in Vienna, Gutterbrunn has got the Fiba Publishing Co. of Berlin to bring out this alleged inside of the opera racket. Report around is that Olga Bauer, once State Opera star herself and Jeritza's rival, is bank-rolling Fiba Publishing Co., and Jeritza is claiming Herr Laniburg, her former sec., tipped Guttenbrunn to plenty of details on her private life.

Last of Old

Henry Chance Newton's death reaps in last of the Old Guard that began catching shows in London in the serener 70's. This was when Clement Scott was the big shot, a few years before Shaw began booming out of the fog.

Newton, known in Fleet Street as "Chance" and to his readers as "Carados," was on "The Referee" for 50 years. He also wrote several shows with Richard Butler under the name of "Richard-Henry" but his chatter-writing was his happiest grind. He kept at it till the end.

Like all English critics he slammed rarely and gave troupers 98% of the breaks. He had no words of praise lower than "screamingly funny" and no cast was ever worse than "very fine."

No Publicity on Outsiders

Try to get any information out of a British official and all you'll get is the world's longest unpunctuated paragraph.

Wanting to see how foreign hired hands in the British picture industry compared with outsiders on payrolls elsewhere, a letter to the Home Secretary asked, "What about it?" His answer, take a deep breath, went like this:

"With reference to your letter of the 29th ultimo requesting information regarding aliens who are engaged in the film industry in the United Kingdom, I am directed by the Secretary of State to say that he regrets that he is not in a position to supply the desired information.

"Your obedient servant, etc."

He's no servant of ours. We disown him.

Goodbye to All That

Marcelle Chantal, who walked into "Le Collier de la Reine" ("The Queen's Necklace") three years ago, when Pola Negri walked off the set on learning there was no private bath to her dressing room, has got her divorce decree from Capt. Jefferson Davis Cohn.

Cohn, a racing man and once a Gaiety call boy in London, backed Marcelle for one picture in Paris and found he'd lost another wife. He'd been unspliced once before from Horatio Bottomly's daughter.

Mlle. Chantal, a smash in a French talker, "Tout Sa Vie," after that "Necklace" thing, is now doing the French version of "Manslaughter" for Bob Kane and probably will be sent to the coast by Par, in the spring.

Cohn, meanwhile, is cursing talkers plenty.

Hits Plentiful in London

With "Frazer" folding, "Bitter Sweet" tops long runs in London with 615 showings. Other lucky boys are "Almost a Honeymoon" with 390; "Petticoat Influence," 346; "The Way to Treat a Woman," 235; "The Love Race," 225; "Synara," 220; "Her First Affair," 138; "Barretts of Wimpole Street," 125, and "The Breadwinners," 110.

Several of these West End hits are down for New York showings, with the "Barretta" likely to get the best publicity break because of the sexy smack the piece takes at old man Barrett.

It opened last summer at the Malvern Festival of Shaw plays, being slipped in when G. B. S. had no new play ready to give the festival a novelty.

The I-Wolf Eats Up Elstree

With Leon Bailby, owner of "L'Intransigeant," class p.m. paper of Paree, opening a first run picture house, tieups of the Hearst sort are spreading over here.

Question is has Lord Beaverbrook bought in on B. I. P.? Query arises because Swaff, Beaverbrook's bad boy, has visited Elstree studios for the first time in his life.

Result is a rave for Elstree with alley apples for Hollywood.

"My visit to Elstree contrasted strangely with my visit to Hollywood," confesses the old I-Wolf. "I did not hear one bombastic statement. They did not throw figures at me and shout. Nor did they arrange any stunt so that I should feel impressed. I just walked round, meeting actors and actresses I knew, hearing names that were part of my English being, watching quiet, earnest work."

Thar's Gould in Them Hill-Billies

Sweet legal tangle, which developed on the Riviera over government giving Frank Jay Gould a gambling franchise for his Palais de la Mediterranee against the combined holler of all the other glittering gyp joints, has resulted in a first round k. o. for the French-owned Casino Municipal, suing syndicate.

Gould had the Palais all set to shoot the works two years ago with a nut of $4,000,000—four times the original layout. Then came the opposition siege guns. He couldn't get a franchise. He tried to buy out the nearest shooting gallery for its concession, but the price was tilted way up to here. Old guard's laugh.

In Paris finally, with the help of the U. S. marines and a few French cabinet ministers, Gould got what he wanted. Price not published.

Results as feared. His class spot took entertainment trade from the old guard in millions. Then Casino Municipal started suit against town of Nice, claiming 20,000,000 francs for careless issuing of franchises in the face of its contract and 10,000,000 more francs for what's likely to be lost before original 90 year concession lapses.

Court ruled the Casino crowd should have made Gould, the Government and Nice all parties to the suit, and denied the petition.

In lapsing year Municipal's grosses flopped from 21,000,000 francs to 10,000,000 while Gould's increased from 10,000,000 to 21,000,000.

A headache for Casino stockholders, and a laugh for Gould's.

Just a Cream Puff!

Ben Bernie's A, Like Hawthorne's, Stirs Massachusetts—Think He's a Native

Chicago, Jan. 27.

Ben Bernie, because he affects the broad and cultivated "a" in broadcasting, is averaging 1,500 letters weekly from Massachusetts, where the King's English, correctly juggled, means something.

In the past 45 days Bernie's fan mail has crept up to 2,500 letters weekly. To find out what it's all about and if fan mail from broadcasting means anything, he recently engaged a girl to tabulate the accumulation.

Approximately 90% comes from the codfish state, all of whom claim they like him because he hails from that country. Bernie is a New Yorker.

Nearly all the girls have a psychological complex that makes them interpret Bernie's music and broadcastings for them alone, with all the sentimental songs translated by them to mean a message from Ben direct to their hearts.

Romancers

A big percentage of the ladies request sweet ditties at certain hours.

Backwood spots, through the midwest, are the most consistent writers.

Letters from men come from soldiers, mayors of small towns, public officials of burgs, college dormitories, school teachers, club members, factory workers, embyro authors, song writers and taxi drivers.

Most of the letters are in long hand and pencil.

What letters don't come from Massachusetts are from below the Mason-Dixon line, with all the cotton-patchers claiming Bernie because of his drawl.

GENE BUCK AMER. SOC. PRES. FOR 8TH YEAR

At the annual election of officers of the American Society of Composers, Authors and Publishers, Gene Buck was re-elected president. He has been serving in that capacity since 1924. John Phillip Sousa and Louis Bernstein were re-elected vice-presidents.

New officers of the society are Saul Bornstein, treasurer, replacing Jay Witmark; Raymond Hubbell, assistant treasurer, succeeding Joe Young; Joe Young, secretary, replacing Charles K. Harris, deceased.

Sigmund Romberg and Bobby Crawford, both serving on the board of directors for one term each, were retained for three-year periods. Crawford replaces Jay Witmark and Romberg supplants Buddy DeSylva. Walter Donaldson, also on the board for a few meetings, was elected for three years. His chair was formerly occupied by Richard Rodgers.

Chi Opera's Tour

Chicago, Jan. 27.

Chicago Civic Opera Co. tour this season will last approximately seven weeks, ending March 18 at Lincoln, Neb. Towns on the itinerary include Boston, two weeks; Pittsburgh, Louisville, Memphis, Tulsa, Dallas, San Antonio, Los Angeles, Seattle and Portland.

Two special trains are being used to transport the company and settings.

Profit in Simon Pures

Dallas, Jan. 27.

Theodore Kosloff makes a little profit from amateurs flocking to his studio here. He is preparing production of "Scheherazadi" for the muny auditorium Feb. 8, in conjunction with the local symphony orchestra.

Large cast, with pupils working free. Top, $1.50. Last year a similar production netted around $5,000.

Coast Band in N. Y.

Jackie Taylor band opens at the Hotel Edison, New York, Feb. 3.

It is the first New York assignment for Taylor, who comes from the Coast.

Charles Johnson and band out at Small's Paradise, New York. Marion Hardy Alabamians in.

Values

Song plugger, working for one of the newer musical producers on Broadway, was having his troubles with the boss. The two were constantly wrangling. So the plugger delivered an ultimatum.

"I've got to have more money or a little respect," he argued, after one of many debates.

He got a $5 raise.

College Dean Flays AFM Campaign—Says Box Office Is Dictator

Syracuse, N. Y. J,an. 27.

The war against canned music now being waged by the American Federation of Musicians is attacked by Dr. Harold L. Butler, dean of the College of Fine Arts, Syracuse University, and president of the National Association of Schools of Music, as both impotent and useless. The dean contends that canned music, whether of radio or talking pictures, has not sounded the death knell of the professional musician.

"Boxoffice receipts and not petitions influence theatre managers," says Dr. Butler, referring to the Federation's 6,000,000 signatures to petitions asking that theatre orchestras be restored.

"I have seen many large theatres abolish their orchestras and organ numbers and immediately experience a decided slump in attendance. For the smaller theatres, talking pictures were a great aid because they could not afford to have orchestral accompaniments other than the piano or organ, but for the larger houses the orchestras have lost none of their original significance."

White's Robbins Return; Mehlinger Back to Harms

Elmore White, professional manager of Robbins Music Corp., since last July, has severed with that firm and returned to DeSylva, Brown and Henderson, as professional manager White starts at the new spot Feb. 2.

Artie Mehlinger, whom White succeeds, has gone back to California and Harms.

Stern's Hotel Doubling

Harold Stern's orchestra, now at the Ambassador hotel, New York, will double into the St. Moritz hotel, starting Jan. 31. Stern succeeds Howard Lanin's outfit at the latter.

According to present plans, Stern is to play dinner music at the Ambassador and the supper hour at the St. Moritz.

PUBS ON COAST

Los Angeles, Jan. 27.

Art Schwartz, manager of Witmark, Bobby Gross of Remick, and Luckey Wilber of Harms, are making their first pilgrimage of the year along the Coast.

All three are in San Francisco and from there travel up to Vancouver.

Coast Band Changes

Los Angeles, Jan. 27.

Owen Fallon, orchestra leader at the local Cinderella Roof for the past three years, is out. Harley Luse, one of the musicians, has taken over the band.

Fallon will replace Tom Moore's orchestra with a new band at Solomon's, Jan. 30, for four weeks. After that he moves to the new Sweet's Ballroom at Oakland, Cal.

Trio Touring

Syracuse, N. Y., Jan. 27.

Mary Becker, young Syracuse violinist, has teamed with Frances Block, Texas contralto, and Charles King, pianist, for a concert tour of the coast.

It will be handled by the National Music League.

Sheet Promotion Dept.

A department for promotion of sheet music sales has been formed by the M. P. P. A., under supervision of Robert Bruce.

Department will study procedures of promoting the sales of sheet music, as used by individual dealears, to determine their effect. If found beneficial, the methods will be recommended to other dealers.

TWO-BIT RETAIL SHEET PRICE IS OUT

Despite early movements toward a 25c retail price for sheet music, with some of the publishers having announced they would adopt it, the two bit idea has been ruled out.

Both publishers who announced they would adopt the 25c price after the Jan. 1, just passed, Red Star and Radio Music's subsids, later changed their minds. They reduced wholesale prices, but the retail scale remains at 30c as formerly.

Red Star's sheet music sold at 15c wholesale, with the intention of 25c retailing, is stil. retailed at 30c, also for the Radio Music sheet sales cut to 16c wholesale for 25c retailing.

As far as the other publishers are concerned, none holds present plans of reducing to 25c, retail. The larger pub., also the film publishers, look with disfavor on the 25c price and claim that it will not help the business.

Indies will blow with the trade wind, either way.

Some syndicate counters have reduced their prices on sheet music to 25c in an effort to establish that price as standard. It is also said to be an attempt to get the publishers to reduce to 15c wholesale so that 25c may be maintained at larger profit than at present.

"St. James" Decision Vs. D. & H. Reaffirmed

After a trial of the Gotham Music Service, Inc., against Denton & Haskins Music Publishing Co. to restrain the defendant from selling an imitation of the plaintiff's song, "St. James Infirmary," under the name of "St. James' Infirmary, or Gamblers Blues," Supreme Court Justice Mullan handed down a decision that the D. & H. company was guilty of unfair competition.

A similar decision was made on a preliminary injunction application when the injunction was granted and the defendant was fined later for violating it by putting out the song as "St. Joe's Infirmary, or Gamblers Blues."

The court said the defendants failed to prove the title was not original with the plaintiffs.

JIMMY MULLEN KILLED

Waring Violinist in N. J. Auto Smash—Bill Barford Hurt.

Jimmy Mullen, 27, bass violinist with Fred Waring's band, was killed, and Bill Barford, sax player in the same band, was seriously injured when Mullen's car collided with another at Woodbridge, New Jersey, early Sunday morning (25).

Mullen and Barford were bound for the latter's home in Philadelphia.

Mullen was pronounced dead soon after the accident. His body was shipped to his home in North Carolina for interment.

Barford received a compound leg fracture and internal injuries. He was rushed to the Rahway Memorial hospital and later removed to his home in Philadelphia.

Mullen had been with the Waring band for about a year.

Heidt in Cincy

Horace Heidt's band will depart from the New Yorker (hotel) tonight (Wednesday) to spend five weeks in Cincinnati at the Gibson hotel. Band is then due in New Haven March 12 to start a route for Publix.

While in the Ohio town Heidt may double between the Gibson and the R-K-O Palace during the final week of the engagement. The Gibson is importing the collegiate unit to stand off the opening of a new hotel there, the St. Nicholas.

Pop Composers Can't Be Too Smart, Must Bow Low Lyrically to the Sticks

Six Best Sellers

According to survey, current six best sellers in sheet music are:—

"You're Driving Me Crazy". (Donaldson).

"I'm Alone Because I Love You" (Witmarks).

"When Your Hair . Has Turned to Silver" (Joe Morris).

"Little Things in Life" (Berlin).

"You're the One I Care For" (Santly).

"Cheerful Little Earful" (Remicks).

Popular music writers have gotten so far above the taste of the general public outside New York they now find they must write down to it in order to make any money and have their stuff understood. With many good songs left without the shelter of a show and royalties not selling at all, a number of well-known pop composers are assuming nom de plumes and turning out what the public wants.

The intelligent composers must prostitute their talent. If they hit upon a really clever idea or unusual arrangement, they can't use it if they want profits. Only the dopiest stuff will go in the sticks. Even the make up of the sheet music will sell it, like the colored jacket on a cheap book.

Crucifix Gag

As an example, a song racketeer recently made a lot of money out of a terrible song by inducing a priest to endorse the song and slapping a picture of a crucifix on the outside of the sheet. Although the song had nothing to do with religion, church people throughout the country bought it.

Lyric writers find they can't write anything too smart or clever for songs directed at the general public. They endeavor to stick to the sappy hack style and any higher inspiration is taboo.

Vincent Knowles and Sam Lewis are two writers who, under the names of Jessie Greer and Henry Lewis, are turning out songs intended to sell. Their incog numbers have quartet arrangements so that they can be sung by a family gathering about a piano, and the jackets are made up in one loud but simple color with picture of farms, corn fields and old mothers.

Vallee's Boston Visit Fruit and Handclasps All in a Week at Met

Boston, Jan. 27.

Over-ripe grapefruit heaved from the balcony of the Publix Metropolitan here last week, at the country's head crooner, Rudy Vallee; scattered Bronxes and birdies with the suspicion of plenty more in the offing.

The fruit shower missed the crooner directly but fell smack into the cymbals and traps of his drummer. The deluxe Met began to buzz with snickers and talk, but Vallee stuck to his megging. After the number he stopped to tell the audience that if they didn't like him, they didn't have to come. He mildly rebuked the fruit hurlers and continued his program.

Ushers had immediately sprung into action. Before many minutes they had yanked to the manager's office three stalwart Harvard lads. Stoutly maintaining their innocence the trio were hauled off by gendarmes, but later released after mild admonishment by a desk sergeant.

The town tabloid here went big for the yarn, leading all editions with hit-em-in-the-eye headlines. Other city editors went cold on the story through a business office kill, but sent out reporters to watch every performance for repetition or worse of the grapefruit incident.

Big Week

Boston in all gave the crooner a big week. In addition to the grapefruit, sneak thieves broke into the troupe's suites at the Hotel Bradford and looted the pockets of Richard Hoyt, Vallee's secretary, and those of two members of the Yankees for a total of $76. Vallee suite door was locked and his change untouched.

To top the week, Vallee had to shake hands with some 700 of Westbrook, Me., yeomanry, who came down Sunday by special train from that town and other way stations. Stunt was arranged by Publix in connection with the Boston & Maine road, and got some fair space.

Yokels were accompanied down on three-hour jaunt by Mrs. Kathleen Lennenville, Vallee's sister, a herd of ushers from the Publix Strand, Portland, and its manager, Bill Powell. Paramount news sound truck had the delegation at the station yelp the "Stein Song" and also iced a few selected words from Mrs. Lennenville.

Reisman at Paramount For 12 More Weeks

Leo Reisman will continue at the Paramount theatre, New York, for at least three months more, under a new contract. He left last week for a two weeks' vacation in Florida during which time the Paramount stage will be occupied by Ted Lewis.

Reisman then returns for 12 weeks, with Publix holding an option. Band will continue to double at the Central Park Casino.

A settlement has been made between Knox-Dunlap, hatters, and Reisman which cancels the four months Reisman's orchestra had to go with that firm over NBC.

Original contract was for a year, and was entered into eight months ago. During that time Reisman was never identified in the program, Reisman having requested this.

The hat company has discontinued broadcasting.

MPPA THINKS ELECTRICS MIGHT BE DUCKING TAX

M. P. P. A. will on Feb. 1 begin an investigation of companies making electrical transcription radio records. Purpose is to see that its tax of 50c per four minute record covers the country 100%. Currently, the M. P. P. A. states, there are some manufacturers of the records evading the tax.

Main motive of the investigation will be to determine whether or not the M. P. P. A. can prevent the sale of radio records to radio stations, by non-tax payers. M. P. P. A. seeks to control the playing time of radio records because it recognizes that up to a certain point radio plugs are beneficial to the sale of the sheet, but beyond that detrimental.

LYRIC 'LEGGERS PINCHED

One Gets Maximum Sentence in N. Y.—Pair Nabbed in Wash.

American Society's crusade against bootleg lyric peddlers was the means of jailing one peddler in New York last week and holding two on bail for hearings in Washington, D. C.

Irving Cohen was sentenced to 60 days in jail by Special Sessions, New York, for distributing bootleg lyric sheets. Sentence was passed by Judges Healy, Nolan and Solomon, who delivered a straight prison term. It was the first maximum penalty imposed on a bootleg sheet vendor in New York.

In Washington, Joe Dagestina is held in $500 bail for hearing before the Grand Jury and Abraham Schrott is under the same bail for hearing before the United States Commissioner.

Society's Society Members

Mr. and Mrs. James Paul Warburg, the former a vice-president of the International Acceptance Bank of New York and son of Felix M. Warburg, member of Kuhn Loeb & Co., international financiers, have been elected members of the American Society of Authors, Composers and Publishers.

Writing under the name of Paul James and Kay Swift, the Warburgs composed the score and lyrics of "Fine and Dandy" and in the past contributed songs to several revues.

Inside Stuff—Music

Hotel's Band Break

Although the DeWitt Clinton hotel, Albany, N. Y., pays its bands very small money, the hostelry manages to get some of the ace orchestras of the country. Hotel broadcasts from the most powerful radio station in America, WGY.

With the station's tremendous coverage, a band which clicks over that hire gets a strong start. For the opportunity, bands which would otherwise ask for heavy sugar are willing to work for apples on the chance of establishing an air name. Sleepy Hall orchestra opened there on Jan. 17, and slated to stick six weeks.

Orchestrations by Month

Red Star is organizing an orchestra club under which each member will be sent two orchestrations monthly of Red Star tunes. Membership fee is $3 yearly.

Idea of sending orchestrations on a yearly payment plan, although new for Red Star, has been employed frequently in years past by the larger publishers.

"The Peanut Vendor" at Home

Havana, the home of the current Cuban instrumental hit in the States, "The Peanut Vendor," plays it much better. Hearing this number on the native primitive instruments over there and as played by pop bands over here, one recalls the derision with which the foreign playing of American jazz was at first met with abroad.

The important rhythm of Cuban music was rather well set forth in a story in "Variety" last week. The Cubans live on a beat with their popular music. That carries the rhythm even to a greater extent than has tried in this country in the early days of ragging with the drums. In a humpty dumpty sort of cabaret in Havana, there is a native orchestra. But it plays "Peanut" probably as it should be played and like no orchestra away from Cuba can do. Additionally this Cuban group has a singer and how. He keeps coming in on a crescendo with the final four words of the Cuban song, unless they have been improvised. However his shrilly voice breaking in with the heaviest beat gives an added effect, that becomes noted in the number as a whole.

The Havana "orchestra" of natives might do a double with the awful mound blowers of Kentucky. Both are of about the same musical finish. And a freak combination of the many in Harlem could be safely thrown in. But with everything, even the breaks against it, for the Havana orchestra probably gets $50, gross, a week, or less, for five men, that mob certainly can drill out "The Peanut Vendor" in a style that leaves you in a mood to stake them to play it over and over again.

The Cut in Radio Racket

The evil of cutting in band leaders on song royalties and which has been fostered greatly by the music publishers themselves, is turning into a boomerang. The band leaders who have been in on this racket, plugging certain songs because of the royalty rakeoff, have found their popularity on the toboggan because of the constant pounding of favored tunes. The publishers are getting sideswiped by the boomerang in sales results which have dropped off on some songs, due to the over plugging and concentrated broadcasting.

The band leaders, although they deny it, are receiving hundreds of letters with adverse criticism from their radio public. They take them to task regarding repetition of certain songs on their broadcasts.

The Hold-Ups

The music publishers in most cases, although squawking constantly about those terrible band leaders who hold them up for shooting their songs over the ether, are working hand in glove with the band boys. Talk of the music publishers getting together to stamp out the evil is bologny. They love it. Most of them, to a great extent, have passed up the vaude and stage plugs for the new love, radio.

Falling off of sales is the surest way of ending this modern leech and the dropping off of the band boys' popularity is the sign that that source will shortly have no interest in plugging a certain few songs. The accent is more band leader than sales dropping. Band leaders are very jealous of their air popularity with its fan mail and requests for pictures, etc., similar to that of the picture stars. No popularity, no big money and no demand for services on the air.

It has finally resolved into a question of whether the band leaders feel that they can sacrifice a future with good incomes, for a tie up with publishers on 10 or 15 pop tunes which will bring them in around $2,000 total for the entire year's cut in for the average batch of songs. A big hit probably means more than two grand for a band leader. But only the very biggest of the class could hope to be cut in on this type of hit song.

Repetition

The radio people have tried various means to stop the repetition of many songs over a period of a week's broadcast, even going so far as to blue pencil parts of band leader's programs in advance. This worked out to an extent in conjunction with studio controlled programs, but when the band broadcasts from the cafe or dining room of the hotel and over a wire, it reverts at once to the business of plugging the songs they are cut in on.

The publisher's angle, was, with the decline of stage plugs, to grasp at the first available life saver which was radio. The band boys stepped in, being in a spot, and figured the quick dough with no thought of results.

Film Songs Scarce

Music counters will be barren of new picture songs, with but one exception, until spring. Excepting the Nacio Herb Brown Music Co., Radio Music subsid, none of the publishes has a film song scheduled for release for the next three months.

"St. James' Infirmary" Song

In deciding against Denton and Haskins, defendants, and supporting the Gotham Music Company's injunction to restrain them from publishing a musical composition under the title, "St. James' Infirmary," N. Y. Supreme Court Justice Richard Mullan has set a precedent, unlooked for in the music trade.

Gotham's complaint claimed that "St. James Infirmary" was an original composition by Irving Mills, under the pen name of Joe Primrose, and so copyrighted the words and music on Form E, used exclusively for original creations. Justice Mullan ruled "the plaintiff didn't ask that Denton and Haskins be enjoined from publishing the melody of this song but merely that they do not do it under the name given to it by the plaintiffs."

Next to "St. Louis Blues," "St. James' Infirmary" probably rates as the most frequently heard of the low-down songs. It has been credited to a number of writers. Books of old tunes have listed it as "St. Joe's Infirmary, or the Gambler's Blues."

The song was recorded by Okeh in December of 1928, released in January, 1929, and placed on sale. The first Mills or Gotham copyright was obtained in March, 1929. This was pointed to by authorities in the trade as definitely giving the composition a "public domain" rating.

On Columbia's first recording of the song authorship was credited to E. V. Body (trade term for "Everybody" or "Anybody") and was titled "St. Joe's Infirmary," the same title under which Denton and Haskins issued it after a temporary injunction had restrained the use of "St. James" and for which act they were held in contempt and fined $250. Victor's first record of the melody was also as "St. Joe's Infirmary."

Vocalion records made it as "The Gambler's Blues," under which name Joe Davis has published the song. On Cova records the composition was credited to Carl Fenton, who recorded it with his orchestra. Joe Bishop, an arranger, claims to have made the first arrangement of it in the east and prior to any recording.

The melody and lyrics lend themselves easily to any locale and Denton and Haskins contended that the song was known by dozens of titles, according to the name of the local hospital, school or infirmary wherever it was sung.

The difficulty here seems to be a court unfamiliar with the music business for there was an abundance of evidence showing that neither the melody nor the lyrics were original with Mills. If the present decision is allowed to stand it might be possible for anyone to claim authorship of valuable compositions in the "public domain" and by securing a copyright prevent others from using them except through levy.

Denton and Haskins will appeal.

Reciprocity Plugs

A new idea in promoting plugs is by reciprocity. It saves the publishers money. If Morton Downey has a song and Rudy Vallee has one, as examples, Downey will sing Rudy's song over the radio if Vallee will play Downey's.

Two songwriters currently on the air and with a strong selling song on their hands, are receiving other plugs gratis through this medium. Majority of the class warblers and band leaders have or are interested in some song or other. These boys simply arrange to sing their songs, if they will plug the song written by the boys. It has gotten the boys plenty of valuable plugs gratis which otherwise would have cost themselves or their publisher plenty of money.

Warners' Songwriters' Easy Days

Songwriters still under contract to Warners are the envy of all other songwriters.

Warner writers flocked back east from the coast during the early fall and since then have been sitting around. With Warners doing no production during the past few months and having only a few musicales on this season's production schedule, all the boys have been doing is turning out a few pops now and then. They're still drawing the same high salary originally contracted for, $500 to $700 weekly, and writing now but less than half as many songs as they were called upon to turn out when on the coast.

Some of the contracts will expire during the next half year and, from reports, the majority will not be renewed.

The Dub Who Gussed Wrong

A few years ago two brothers on the Coast looking futurewards decided that one had little future and the other looked like a real bet in the musical world. The chap who thought he was a dub decided to forego any further education and get himself a job that his brother might have the advantage of a real musical education.

The dub became a studio prop man and helped support the brother while the latter was getting tuned in. Today the "cap" is a big shot director in the four figure class and the prodigy is getting by in a small orchestra.

"Patience" Wins Medal

As the result of a bet regarding the possibilities of securing a plug, Marty Fay, Chicago manager for Shapiro-Bernstein, was this week given a gold medal by Jack Glogau, gen. mgr. for the same firm.

S-B for a long time was on the outs with Phil Spitalny. When the latter moved to Chicago some months ago to play at the Edgewater Beach Hotel, Fay notified Glogau he intended going after Spitalney for a plug. Glogau told Fay how matters stood and said that if Fay got Spitalny he would present Fay with a gold medal.

Latter tried often and once wired Glogau to listen in. Both were disappointed, for the S-B song wasn't on. Finally, after a few other disappointments, Spitalny put the song on the air last week.

The gold medal presented to Fay, beside having his name engraved, also has the word "patience" on it.

Pre-Natal Options

Hollywood, Jan. 27.

With star grabbing apt to come now from any direction, everybody around the studios is talking "protection."

"We're even taking options on the unborn children of stars," said one exec.

Musical Instruments On Time $5 a Week With Lessons Free

Chicago, Jan. 27.

Fight for play-your-own-music has begun in earnest in the midwest and manufacturers and retailers of instruments, together with schools of music instruction, have suddenly decided that there are things to be done.

First is the announcement at the local convention of the Pianists and Organists Association of the start of an educational campaign over the air whereby any listener can learn to play the piano by tuning in.

Second is the plan of Lyon and Healy, and other music shops throughout the midwest, to give free personal instruction with every instrument sold; these instruments, from a harmonica to a piano, are to be had for $5 a week.

Industry to Help Tony Pace, Ill 6 Months

Entire music industry is contributing toward a benefit for Tony Pace, radio singer and music man for more than 10 years, who last week was removed to his home after being confined to three hospitals over a period of six months.

Pace was last with Remicks, and previously with Waterson, Berlin & Snyder. Remicks is raising the fund, to which the other music firms are also contributing.

Pace's home is at 2535 29th street, Astoria, L. I.

Disc Reviews

By BOB LANDRY

SUES FOR $6,000—RIGHTS

Handman vs. Campbell, Connelly Over Universal's Films' Songs

A suit for $6,000 on a contract for the English publishing rights to the copyrighted music for Universal Pictures, was filed in the Supreme Court by Lou Handman against Campbell, Connelly & Co. Ltd. of London.

Complaint alleges on June 30, last, the defendant contracted to buy the British publishing rights for the Universal music for $18,000 of which $6,000 was paid when the agreement was made, $6,000 was due Dec., 31, last, and the remainder due June 31, next.

The suit is brought for the installment of Dec. 31.

The contract was made by the defendant with the Universal Music Co. Ltd., which succeeded Handman Kent & Goodman, Inc.

Campbell & Connelly previously filed suit against Universal Music for the return of their initial payment of $6,000 and to rescind the contract. Publishers claimed, through attorneys Wheeler & Green, that Univelsal Pictures failed to ratify the contract.

Last of the Youmans

Vincent Youmans Music company has cut its staff to minimum. The pro man, Eddie Kelly, shipping clerk and steno have all been aired. Only one remains. He is Andy Britt, general manager, and now the whole firm.

Youmans is now in Europe.

Buffalo Changes

Buffalo, Jan. 27.

Herbert Straub, formerly conductor of Shea's Buffalo orchestra, has been engaged as director of Shea's Hipp. In Feb. 1.

Jack Crawford replaces Al Mitchell as m. c. at Shea's Buffalo next week.

Davey Lee

(Brunswick 4986) Embodying as he does the apex of un-self-conscious cuteness, Davey makes a novelty recording of exceptional appeal. It's the sort of thing families will go for. While in the ordinary course of disc-buying most customers would tend to sidestep a recording by a kid the proof of the flavor is in the sampling.

Get the buyer to listen and if at all susceptible to the unusual it's a sale.

Davey sings or talks, or both, and seems never to have the slightest anxiety over either his lyrics or his performance. His unabetted naturalness is priceless. Several lengthy words roll off his glib tongue like monosyllabics.

Yale Collegians

(Okeh 71474) This is, apparently, the second recording for Okeh of a group of bona fide Yale boys formerly headed by Carl Webster but now piloted by Robert North. Webster left the band after a short vaude tour last summer because he was a graduate civil engineer and his parents thought engineering beat massaging catgut.

As with the first recording last spring the same criticisms are valid. Yale Collegians have nothing in their present nebulous musical state that can be transferred to wax. While a pretty good entertaining band on a vaude platform, the shellac is not kind to them.

They assault rather than interpret "And Then Your Lips Met Mine" and "Blue Again." Seemingly admirers of the Red Nichols school of hotcha, they are neither fish nor fowl, miss melody and fall short of novelty or sock, while their tempo is tediously sing-songy.

Georgie Price

(Brunswick 4997) There's more power than charm to Price's recording voice. A piercing shrillness in the high registers communicates a raucous tone to both "Mender of Broken Dreams" and "Song of the Fool."

Taker-up of shelf space.

Anglo-Persians

(Brunswick 49554) Louis Katzman bats out a fairly good couplet a la tango, viz., "Madrid" and "Siboney." In the latter particularly the influence of Cuba's "Peanut Vendor" is discernable.

Harry Reser

(Brunswick 4991) Strong and dominant twanging of ye old banjo by Reser gives "Cracker Jack" and "Flapperette" unexpected novelty interest.

Wayne King

(Victor 22573) Wayne King is a favorite in Chicago of incontestable following, partly radio-reared. As a dance organization he has helped Andrew Karzas make his Aragon Ballroom a crowded rendezvous. It is, therefore, with definite expectations that the needle is grooved for a King recording.

Inevitably "Old Fashioned Girl" and "You Are the Melody" will be a disappointment, mild or acute, depending on the level of anticipation.

First has an infinitesimal amount of melody while the reverse seems badly over-banjoed in orchestration.

Roy Evans

(Columbia 2338) Individuality and uniqueness of delivery gives Evans cards and spades to start with. "An Old Spanish Custom in the Moonlight" and "Tickled Pink With a Blue-Eyed Baby" both have the advantage of pep.

New York Syncopators

(Okeh 41472) "Baby's Birthday Party" and "Wedding of the Birds" are both radio favs well introduced to the public. Consequently a good buy for the disc shopper looking for clear-cut hits.

Syncopators do a good workmanlike job of recording.

Emil Coleman

(Brunswick 4977) A new recorder and, like so many of the new or occasional pancake-etchers, suffering acutely from confused orchestrations and undefined musical policy.

There is little sweetness in either "I Love Love" or "Overnight" despite both numbers representing a distinct break as assignments.

DEPORTED

London, Canada, Jan. 27.

Emil Gowatch, Royal Oak, Mich., musician, was deported from Canada at Windsor for life. Deportation was ordered by Canadian immigration officials after Gowatch had been previously ordered not to play with a Canadian orchestra.

Canadian musicians must first be given employment ruled the official.

"Sons of the Gods" band opens at the Lido Beach Club, L. I., Jan. 28.

AD AGENCIES AND RADIO

DeForest Charges R.C.A. As "Trust" in Radio's, Sets, and "Coercion"

Wilmington, Del., Jan. 27.

DeForest opened up against RCA and Western Electric again here Monday, filing a suit in Federal Court charging conspiracy to violate the Sherman Anti-Monopoly Act.

Bill alleges that every manufacturer of radio sets in the country is "coerced, intimidated or compelled," to act in accordance with the wishes of RCA and asks that this company be enjoined by decree from using basic patents to injure DeForest Radio Company, from indulging in unfair competition, from intimidation and compulsion by theat of patent infringement suits, and from forcing breach of contracts between radio set manufacturers and other concerns.

Temporary injunction with these restrictions is asked, plus damages three times as great as those claimed to have been suffered.

The bill outlines the organization of a big patent pool headed by RCA with Western Electric, United Fruit, the Wireless Specialty Apparatus Co., the General Electric Co., A. T. and T., and Westinghouse included. This pool, bill charges, is exacting tribute of 7½% on the invoice price of every radio set sold by a total of 33 manufacturers.

"Coercion"

Immediate cause of action, according to charges, is that Grigsby-Grunow Company violated a contract with DeForest for 250,000 oscillating tubes a year, on threats of patent infringement suits against Grigsby-Grunow. Latter company, it is charged, made a contract with RCA after breaking the one with DeForest under protest.

This is the "coercion" charged as restraint of trade. Bill is filed by Charles G. Munn, president of DeForest Radio, with Samuel E. Darby, chief of counsel. No answer from defendants as yet.

With DeForest already the storm centre in talker patent litigation, legalers on the in here see the company taking that position in radio court struggles. Decision in favor of DeForest would cause drastic realignments in the radio field and would shake the whole industry, they say.

Chevalier's $100,000 for 26 Broadcasts; 3 Songs

Maurice Chevalier has a $100,000 contract for 26 weekly broadcasts on the Chase & Sanborn Hour beginning Feb. 8 over WEAF and a coast-to-coast NBC hook-up. He received $7,500 for his single appearance on the Camel Hour on Jan. 21.

The agreement provides that Chevalier will sing three songs and play the leading part in specially-written, short comedy sketches during each of the Sunday night programs. Deal was arranged by Mort Millman, NBC.

Dave Rubinoff, Publix pit conductor and leader of the Chase & Sanborn orchestra for the past three weeks, has been given a year's contract for the latter.

The coffee hour will pick up Chevalier from whatever city he may be in for the broadcasts. This stipulation so as not to interfere with his possible theatre bookings.

Comm. Changes Cast

A revamped Fleischmann hour started Jan. 26 over CBS with the Leo Reisman orchestra an added feature and a trio of vocalists, who continue under the name of "The Three Bakers," replacing Russell Pratt, Ransom Sherman and Joe Rudolph.

Change was reported due to squawks about material from far-west baking concerns.

Rudy Vallee is the contracted feature on the same company's NBC broadcasts.

Loves His Mother

Hollywood, Jan. 27.

A youth burst in and blurted that he could write words but not music. He was directed to the Roosevelt lobby at the other end of Hollywood.

Youngster then confidentially added that he had written a whole play with lyrics for several numbers. Title is "I Love You, Mother," and when it's produced he wants the lead himself.

UC'S STANDARD TYPE HOURS FOR ALL UNITS

Los Angeles, Jan. 27.

United Broadcasting company is changing its air schedule so the same type of program will go on at the same hour on all stations during the five week nights. Idea is new here and is being arranged by Rush Hughes, former eastern announcer, now with UBC.

Plan is to have it so listeners can turn to any of the nine coast UBC stations at a certain hour and know the kind of program they are to get.

$7,500 Wkly Offer for Bud Fisher and Bugs Baer

Bud Fisher and Bugs Baer have a reported offer to do "Mutt and Jeff" over the radio for a nationally known concern at $7,500 a week. The contract requires their personal appearance before the mike each night, except Sunday, for 15 minutes. Fisher wants to work every other night.

Negotiations pending.

Syndicate Backs NBC Whiteman Broadcast

Chicago, Jan. 27.

Paul Whiteman band reaches town today (27) to start the 52 weeks of commercial broadcast for NBC.

Originally planned for Sherwin-Williams, the program now goes over the air backed by five paint concerns, named collectively the Allied Quality Paint Group. Starts out on a coast-to-coast network every Tuesday from 7 to 7:30 p. m.

One soloist on the program is Mildred Bailey, blues contralto.

Sun. News Service

Hollywood, Jan. 27.

Radio News Service, broadcasting three 15 minute editions of news daily over KMPC for the past two months, adds a Sunday afternoon edition Feb. 1 to beat the early street editions of the Monday dailies.

News broadcasting is considered a success so far. Dailies are beaten one to two hours consistently with local flashes.

Swiped Car and All

Des Moines, Jan. 27.

Members of the Vagabonds, radio orchestra from WOC, Davenport, lost their automobile and instruments, valued at $2,000, while having breakfast at Dixon, Ill.

Declare they are victims of musical racketeers. Orchestra is non-union.

SHOW'S AIR PLUG

Billie Burke and Ivor Novello will stage a 15-minute scene from "Truth Game," current legit in which they are featured, over CBS Feb. 5. Neither will receive salary for the broadcast, doing it to plug the show.

STONE ELEVATED

Tentative promotion of Walter Stone to publicity head for NBC, made when Johnny Johnstone was appointed assistant to M. L. Aylesworth recently has been made definite.

Stone was previously Johnstone's assistant.

PUBLISHERS RAP AIR ADVERTISING

Report "Commercials" Now Hard to Sell—Headaches and Grief With Radio Vs. Easy "Contacting" of Publications—Radio Budgets Not 20% of Advertising

PROPAGANDA

Chicago, Jan. 27.

Taking full advantage of what propaganda value there is in the fact that three big radio programs, Squibbs, Eveready and Ipana, have left the air since last April, publishers, and others luke-warm toward radio are making the claim that the high tide of ether commercializing has been reached. They contend that the tendency is now away from radio advertising back to the original newsprint.

Radio advertising originates with the advertising agencies who get the regular 15% commission plus 2% for cash as with publications. Thus the radio budget is allocated as part of the full appropriation. In few instances of big national advertisers does the radio share amount to 20% of the total yearly expenditures for all forms of advertising.

Big radio appropriations by corporations spending fortunes each year include among the most prominent:

Pepsodent	$1,000,000
Lucky Strike	750,000
Camel	750,000
General Motors	750,000
Atwater Kent	700,000
Pure Oil	500,000
Palmolive	500,000
Cities Service	500,000
General Electric	500,000
R-K-O	500,000
Quaker Oats	300,000
Vapex	250,000
Radio-Victor	250,000
Elgin Watch	250,000
Maltine	100,000
Tilley Tea	100,000
	$7,700,000

These 16 accounts are handled by three agencies. In the theory of publishers (newspaper and magazine) this is $7,700,000 which except for radio would come to them. Lord, Thomas & Logan, N. W. Ayer & Barton, Batten, Dustine & Osborne, three of the world's ranking advertising agencies, handle the accounts above innumerated. In each instance the total appropriation exceeds the radio end from three to six times.

Radio Difficult

While the advertising agency presumably has no financial cause for radio prejudice, in that the regular commish is paid, it's an axiom of the agency business that the fewer the media the better the agency likes it. In other words, an agency would rather spread its money with 50 picked media than use 100.

Ease of control, simplicity of "copy traffic" management, standardization of layout, and many other technical factors are important with advertising agencies. But primarily and fundamentally the agency veers away from radio because of the headaches involved. Going on the air means going into a perpetual conference.

Not the least considerable item in connection with radio is the client's invariable insistence on personally supervising the radio policy. Whereas on regular publication stuff the money is simply turned over in bulk to be administered almost completely at the discretion of the agency. But the minute money is set aside for radio the account representative has to stock up on aspirin.

Every detail of a radio program, selection of artists, music, type and emphasis of announcements, extent and character of network, and a hundred other matters bring forward urgent suggestions from the chairman of the board down to the client's office boy. This endless interference, hampering and fol de rol is even too much for the high pressure gents who sell and manage advertising.

Show Biz N. G.

Radio puts the advertising agency in show business and it isn't a welcome excursion into uncharted waters so far as the agencies are concerned. In contrast, the preparation and scheduling of copy for publications is idyllic. Hence the publishers' argument that agencies are not too enthusiastic when the clients bring up the question of the advisability of incorporating radio in the general plan.

Food products, however, do rate radio in the agencies' opinion. With direct housewife appeal, the morning and afternoon is deemed good openings to boost any food product. Ayer, Lord, Thomas and Barton, Batten, Durstine, Osborne are understood to spend about $250,000 each for short afternoon plugs of the household variety.

Besides which the problem of the commercial one and two-reel films is now coming up. This again throws the ad agencies into the problem of showmanship, and from an angle upon which they are entirely at sea.

Gov't Figures Show 24,000,000

Gov't Figures Reveal 24,000,000

Washington, Jan. 27.

Lawrence D. Batson, of the Electrical Equipment Division, Department of Commerce, has just completed the most comprehensive survey and insight into radio industry the Government has ever released. It covers the last 10 years of radio activity and shows that the new industry has sold more than 24,000,000 receiving sets represented by a cash value of one and one-half billions throughout the world.

Most of the radio progress has centered in the United States, Batson states, with about 45% of the world's total number of receiving sets. This means 10,500,000 receivers in daily use in this country. Value is placed at $676,000,000. To show the progress of radio exports from America in three years, the following figures are comprehensive: 1927, about $9,000,000; 1928, about $12,000,000; 1929, more than $23,000,000.

Fan's Upkeep

Broadcasting and reception expenses total $743,324,380 annually of which $671,898,523 is spent in upkeep and operation of receiving sets and $71,425,857 for broadcasting stations. Prorated, according to the number of receivers, the cost of broadcasting per set is fixed at an annual outlay of $2.98 compared with $27.84 annual operating cost of the receiver itself. This is the radio fan's contribution to the industry.

More than 1,300 broadcasting stations are now in the field as against one 10 years ago. Report shows that the estimated population of the world is 1,906,000,000 people.

With 24,000,000 sets now in use and with an average of five members to each family, 120,000,000 are equipped with receiving facilities. To put radios in all homes in the "constant" zones would require 320,000,000 sets.

Total investment in broadcasting stations throughout the world is estimated as somewhere in the neighborhood of $29,000,000. The stations in this country are computed to have cost one-half of this sum.

Semi-Pro

Los Angeles, Jan. 27.

Radio's most unused artist is George T. Vallance. He gets one half hour a year, singing over KFI every Jan. 25 on a birthday commemoration for Bobby Burns, the poet.

The other 364 days the Scotchman runs a meat market in Eagle Rock.

Of 6,300 Hours on CBS In Year, 4,300 Musical, Rest Just Gab; Pops Led

Radio listeners of the Columbia network programs in 1930 heard approximately 4,300 hours of music and 2,000 hours of talk, according to figures compiled by the chain. With CBS on the air about 17 hours a day, two hours of music to one of talk was the daily average.

Out of the 4,300 hours of music, 1,760, or more than a third, were taken up by popular tunes, 980 by classical music, while the balance of the time was devoted to light, semi-classical, novelty and religious music.

Talk programs on Columbia had 936 hours, or almost half the total, devoted to script acts, including dramatic presentations. This department of radio still continues as the lightest contributor to daily programs since the work is assigned to writers grinding out four or five scripts a day under pressure.

Around 460 hours were devoted to news events, including sports, public receptions and news commentators. Educational talks were allotted 104 hours, the Alexander Woollcott and Heywood Broun programs coming under this classification. Politics, religion and home economics burned up the rest of the Columbia network's time.

The ratio between music and talk varies with the change of seasons. Spring finds the talking programs losing their hold on listeners-in and by the middle of summer there are three hours of music to every hour of gab. In the fall the demand swings the other way and around Christmas music leads by a little less than two to one.

5 NAMES FOR APPLES ON NEW CBS PROGRAM

CBS will introduce a new 30-minute sustaining program Feb. 5 to feature about five different stage and screen stars each week. Unknown yet whether the names will receive salaries for the radio work or not, although it is believed it will be done gratis, the actors falling for the personal publicity gag.

On the same program will be Freddy Rich, sustaining CBS orchestra leader, with an orchestra of 40 pieces.

Program will be called Radio Rounders.

CHI RADIO FUNERAL

Al Carney's Last Rites Broadcast By WCFL

Chicago, Jan. 27.

For the first time, the funeral of a radio fav was broadcast over the air, when WCFL, local station, ran a running comment of the services for Al Carney, deceased organist, last week.

Carney had established himself as the studio organist and acquired a considerable following in his term with the station.

Studio went to more than ordinary expense to run a private wire from Dubuque, Ia., where the services were held.

WOR'S LEGIT LEAD

Ingeborg Torrup, legit, goes ether at WOR to appear in two radio versions of legit shows.

Miss Torrup will have the air leads in "Camille" and "Salome" over the Jersey station.

"It will start America singing again!"

RUDY, VALLÉE

picks

"99 OUT OF A HUNDRED" (WANNA BE LOVED)

as the successor to "The Stein Song"

Overniqht the entire music business is electrified by this new idea in song creation

January 6, 1931

Mr. J. J. Robbins
Robbins Music Corp.
799 Seventh Avenue
New York, N. Y.

Dear Jack:

I am afraid you have a hit on your hands in your song

99 OUT OF A HUNDRED
(Wanna Be Loved)

Not since my first two broadcasts of the STEIN SONG have I seen such a reaction to any tune as there has been after my several broadcasts of 99 OUT OF A HUNDRED WANNA BE LOVED. My humble prophecy is that this song is going to have a great future.

It is a fresh, unique, yet sentimental thought set to a lilting, extremely musical and haunting melody, and the song will find a prominent place on my future programs.

I want to congratulate you upon securing this number, and to thank you for giving us dance orchestras a song that is finding such tremendous public favor.

Very cordially yours,

R Vallée

rv/el

ROBBINS MUSIC CORPORATION

799 SEVENTH AVENUE ~ NEW YORK

Perfect team work again!

JIMMY McHUGH

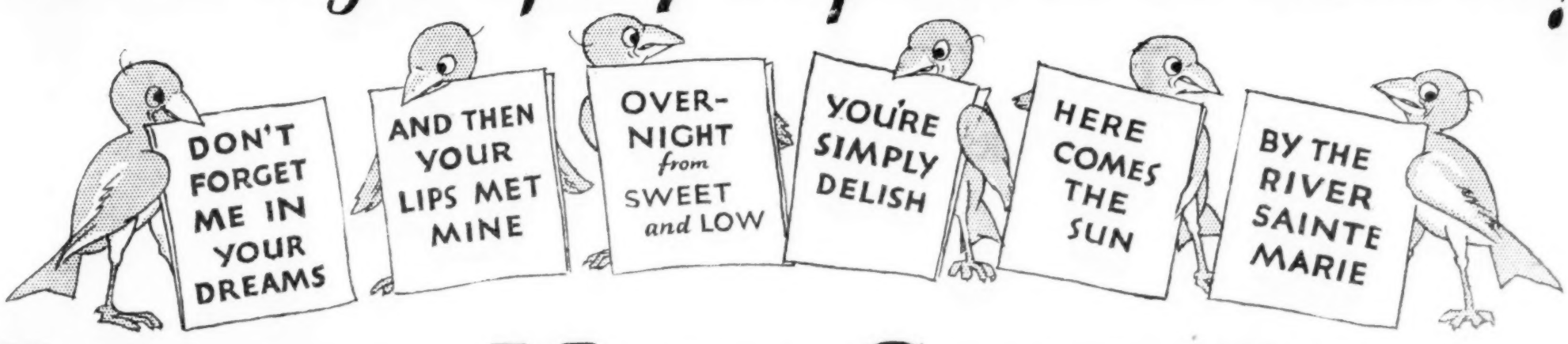
DOROTHY FIELDS

This song team once again proves its class by delivering the first Great Novelty Song Success of 1931

BLUE AGAIN
BLUE AGAIN
BLUE AGAIN
BLUE AGAIN
BLUE AGAIN
BLUE AGAIN

it's getting **BIGGER** *every day*

And here are just a few of many other current Robbins hits!



ROBBINS MUSIC CORPORATION

799 SEVENTH AVENUE - NEW YORK

Radio Turns

CHARLIE HAMP
Songs and Talk
KHJ, Los Angeles

Are you a radio wallflower? Do they shove you in to fill the gap between Prudence Pennywhistle's tired talk for tireder housewives and Abe Meyer's Hawaiian Trio? Do you sometimes doubt that there's a future in ether? Brace up, unseen radio entertainers, and take a look at Charlie Hamp.

When young Hamp started his radio career he couldn't sing a note. When he poked a pudgy finger at his piano it snapped right back at him. The only gags he knew were those he read in the magazine and he never did have much time for reading.

But did Hamp care? Hamp did not. He sang, played and gagged like he was holding an 8 p. m. spot and listeners became convinced that he must be good or he wouldn't be so enthusiastic about it. He started selling himself to commercial accounts. Finally a toothpaste company bought him and their sales began to boom. But Hamp's salary was booming too, so the toothpaste company forgot about his option.

Undismayed, Hamp hooked himself onto another commercial account. Meanwhile the tooothpaste sales began to drop and the company became worried. At last it hired Hamp at an even larger salary and to cinch the deal made him a vice-president of the company.

Hamp still can't play or sing but does it anyway. And for his enthusiasm he gets a percentage of the company's profits plus all the toothpaste he can eat.

Don't be a back number. Quit playing "Peanut Vendor." *Bang.*

MORTON DOWNEY
Club Delmonico
Songs and Band
WABC, New York

A half hour trick for Downey on this CBS period Thursday nights. Judging from the way he sticks to ballads, he believes that's his main alley as far as radio is concerned.

With Downey is a new band, the Leon Velasco orchestra. It accompanies Downey's piping, and does well. Singer is using a "Wabash Moon" song as an air signature. When Downey's not singing the orchestra plays.

The ballads are oke, but not too many of them. Downey has got to watch his program because he's in a tough spot in going up against Vallee and Amos 'n' Andy during their periods. Downey is good air material. More a matter of material than anything else. *Mark.*

BERNIE CUMMINS ORCH.
Dance Band
WABC, New York

From the Hotel Lowry, St. Paul, Minn., CBS ties up with the Bernie Cummins band. It's not Cummins' maiden radio bow, but he apparently has picked up some points. The change is for the better.

More of an apparent effort to pep up the numbers, especially those having a vocal refrain. Cummins is using more than one vocalist. No standouts, but all pleasing. Type of music is routine and may be accepted as standard. *Mark.*

SALADA SALON ORCHESTRA
Songs and Instrument
Commercial
WJZ, New York

Plug for Salada tea with the orchestra under Nathaniel Shilkret's direction. As Shilkret carries a rep the program is expected to have some class. It has.

A standout is James Melton, one of radio's finest tenors. Shilkret has a habit of over-orchestrating his numbers. That goes for many of his records. Not especially noticeable here, but it's a tendency this leader should watch and check. However, this program's bound to attract. *Mark.*

"THE FIRST NIGHTERS"
Dramatic
Commercial
WJZ, New York

Using a dramatic stage idea this period between acts of its announced Little Theatre production, pulls a long and fervid plug for "Canada's largest skin protector," etc. Orchestral music and a little play enactment, but first, last and almost all the time an elaborated ballyhoo for Italian Baugme.

Play itself a wishy-washy affair, but with a little romance about the rich girl falling in love with the chauffeur who isn't a chauf at all.

"First Nighters" is mostly an ad plug. Too much so to retain listeners. *Mark.*

PRYOR MOORE ORCHESTRA AND VOCAL OCTETTE
KFI, Los Angeles

Combination is strictly a sweet band and never gets too hot. Leans to modern orchestrations of standard numbers.

Vocal octette features such numbers as "Rolling Down to Rio," well trained with positive attacks. A great relief from the vast quantity of vo-de-o trios on the air locally.

Both orchestra and octette work on commercial hours over KFL. Combination is in stock at that station. *Call.*

HORACE HEIDT'S CALIFORNIANS
Songs and Dance Music
WJZ, New York

Horace Heidt and his peppy Californians swung into favor in New York via the stage. For the air Heidt, who handles his own announcements and insists upon reciting, which doesn't help, diversifies his program into solos, duos and trios. Harold Moore, one of the sax players, is the vocal high light.

A versatile aggregation, this outfit has much in its favor. Yet, after getting a toe-hold on a radio following in the east the Heidts must pack next month and tour for Publix. But NBC plans to pick them up again. *Mark.*

WEED
Orchestra, Songs
Commercial
WABC, New York

Vocal ensemble the most attractive feature of this program, sponsored by automobile chain manufacturers and a weekly feature with CBS. Not that the orchestra is below par. Freddy Rich's band, a CBS sustaining outfit, is capable of pleasing any follower of modern music tunes.

Artists on this program are Marie Gerard, soprano, and William Hain, tenor, according to newspaper radio reports. Harriet Lee, contralto, was the guest artist Friday (23).

Vocalists, including the ensemble, are used mainly for operetta airs and less often with popular melodies. Miss Gerard is a sweet voiced soprano.

Hain and the chorus, male, gave a good account of themselves with a spiritual and other selections. Miss Lee was used for the now passe "Cryin' for the Carolines." Announced as a repeat request number, Miss Lee's blues voice aptly suited. Program runs 30 minutes and holds interest.

ARMOUR
Orchestra, Songs, Talk
Commercial
WJZ, New York

Divided between orchestra, songs and Irvin S. Cobb. Latter winds up.

Music under the direction of Joe Kestner. Of vocalers there are plenty, including a soprano, tenor and ensemble. Soprano takes the mike for solo work so often and does such a pleasing job of it that it wouldn't be amiss to credit the girl by name. Unless they're saving all the credit for Cobb.

Most of the selections old time fav's. Some operetta airs. The warbling is constant, the orchestra accompanying and taking up the breaks.

Armour's products all individually emphasized. Peculiar how some announcers use the most inopportune moments to plug the wares. For instance Friday (23) this announcer went direct from Herbert's "Firefly" to "How can anyone resist the smell of Armour's Star pure pork sausage at breakfast?" That may also be the fault of the continuity.

Cobb rounded off with quaint anecdotes.

CLICQUOT CLUB
Orchestra, Songs
Commercial
WEAF, New York

Nothing out of the ordinary to distinguish this program or hold listeners. Luckily, the 30 minutes consumed are not in direct competition to any other program of note.

It's still a straight musical rendition. Difference lies in some of the musical arrangements in which the banjo is given prominence. Banjoist is Harry Reser, only one in this lineup to be announced but it's no good listening to a banjo all the time.

Soft-voiced tenor warbles now and then but program needs an injection of ginger.

NESTLE
Orchestra, Songs
Commercial
WJZ, New York

Mainly a musical schedule and featuring a different guest artist each week. Nestle's, sponsors, are makers of chocolates and believe in getting in as many plugs as possible for the product. Good little program and if continuing to get as pleasing guest artists as Frances Williams, on Friday (23) program, should have no trouble building up a trail of listeners. Ruth Etting announced as next week's addition.

Orchestra is called Nestle's Chocolateers, leader unannounced. Selections vary somewhat from the usual order in that the tunes aren't as familiar to listeners as those employed on other programs. Only one or two are what would be called tinpan alley familiars. All straight melodic renditions. In only one selection did they swerve from the general pattern, Liszt's "Lieberstraum," and even this had a syncopated arrangement.

Miss Williams was personally

(Continued on page 84)

Stations's Outdoor Stands

Lynchburg, Jan. 27.

WLVA is billing like a circus to sell air space here. Broadcaster uses 24-sheet lithographs all around town, the posters having a comedy cartoon around which the station plug is built.

Cartoons are drawn by the advertising company owning the station.

J. P.'s CONTINUITY

J. P. McEvoy will write the continuity for the La Palina hour which starts over CBS Feb. 3.

Broadcast will be billed as "Daddy and Rollo," with the two parts played by Nick Dawson and Donald Hughes, an 11-year-old from legit.

Opening Wednesday, (January 28th) at 11 p. m.

A. J. CLARKE

Has the Honor to Present

NOBLE SISSLE

International Society Favorite

AND HIS DISTINCTIVE

AMBASSADEURS ORCHESTRA

Direct from their sensational 3 years of success at Les Ambassadeurs and Ciro's, Paris; Cafe de Paris, Monte Carlo; Ciro's, Deauville, and the Ciro Club, London

For a Limited Engagement

(Nightly During Dinner and After-Theatre)

AT THE SMART

RESTAURANT

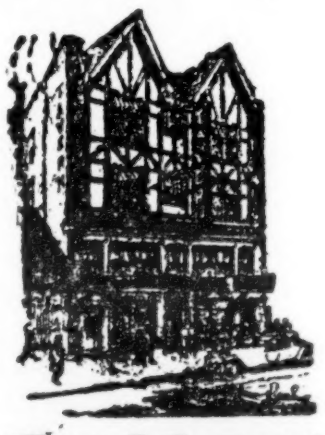
PRINCESSE

290 PARK AVENUE

NEW YORK

Mr. Sissle and his orchestra resume at Les Ambassadeurs, Paris, on May Seventh for their usual summer season, returning to Park avenue in the Autumn

HARRY E. KELLER, Directeur Publicite



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AND RETAINED FOR SECOND WEEK

CONCLUDING
3-YEAR ENGAGEMENT
AT COTTON CLUB,
NEW YORK.
TO CONTINUOUS SENSATIONAL,
NIGHTLY TURN-AWAY OF
CROWDS AT THE "ARISTOCRAT
OF HARLEM" NIGHT CLUBS

BEST WISHES TO
CAB CALLOWAY,
MY SUCCESSOR

MANY THANKS TO THE
MANAGEMENT FOR THE
KINDNESS AND
COURTESY EXTENDED US
DURING THIS PHENOMENAL
ENGAGEMENT

DUKE ELLINGTON

AND HIS FAMOUS ORCHESTRA

MANY THANKS TO THE
EXECUTIVES AND
PERSONNEL OF THE
N. B. C.
FOR THE CONSIDERATION
AND PLEASURES ACCORDED ME
ON MY BROADCASTS OVER
WEAF AND WJZ.

AN ACKNOWLEDGMENT
TO THE VICTOR
PHONOGRAPH COMPANY
FOR THEIR FINE TREATMENT
AND EXPLOITATION AS THEIR
MAJOR RECORDING UNIT

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EDWIN W. SCHEUING
National Broadcasting Company

Management
IRVING MILLS
150 West 46th St., New York

NOW PLAYING

LIMITED TOUR

OF

PARAMOUNT-PUBLIX MOST IMPORTANT THEATRES

Sissle's Colored Band At Class Park Ave. Club

Noble Sissle's colored orchestra opens tonight (28) at the class Princesse night club, formerly Pierre's, on Park avenue, New York.

Sissle, lately returned from a prolonged European tour with his band, is the first Negro to make a ritz nite club for dance music. A. J. Clarke, white, who piloted Sissle abroad, entered the Club Princesse engagement.

The Princesse opened around six weeks ago with a Bernie band. It has good sized capacity, with the coveur $2 after the theatre hour.

Sissle goes in for 12 weeks with an option.

New Cincy Hotel

Cincinnati, Jan. 27.

With the opening tomorrow of the St. Nicholas Plaza, 1,000-room hotel occupying 29 floors of the new Carew Tower, it and the Gibson and Sinton, other downtown hostelries, are sparring for broadcasting time over WLW at luncheon, dinner and supper periods.

Cincy has several more radio stations WSAI, WKRC, WCKY and WFBE but Crosley's ace etherizer commands first attention because of its wider spread.

Wayne King's orchestra raises the curtain at the St. Nicholas Plaza, for the start.

Isham Jones closes a brief stay at the Gibson Jan. 29.

Sinton has a band of local musicians directed by Maurice Spitalny for the winter.

Berman, M.C., Fills In

New Orleans, Jan. 27.

Henry Berman, m. c. at the Club Forrest, nite club, scored a hit on a quick fill-in for Foley and LaTour at the opening show at Loew's State. Two-act had to cancel when Foley was stricken with the flu.

Through Henry Keene, Loew division manager, Berman was offered a traveling m. c. job on the circuit as a result of his State performance, but the salary offered on the New York end was spurned by Berman.

ONE OF THE BANDS THAT RULES THE AIR WAVES
JOHNNY HAMP
AND HIS ORCHESTRA
makes delightful music at Chicago's Congress Hotel and via the NBC chain with such "acid-test" favorites as
"Blue Again"
"Here Comes the Sun"
"And Then Your Lips Met Mine"
"Don't Forget Me in Your Dreams"
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799 SEVENTH AVE. NEW YORK

PARODY CLUB
(DETROIT)

Detroit, Jan. 27.

Name recently changed from the Club Martin, rumored because of the cops, and strengthening the floor show have helped little in getting the big play expected. Seems to be about breaking even. At present the only night club that can rightfully be called that in town.

Antecedents of the club have been one of the reasons for the hard struggle. That, coupled with the depression. Club is operated by Martin Cohn, owner of the ill-fated Study Club. The Study Club burned and 22 lives were lost. Cohn was indicted in an attempt to pin the rap on him. He beat it and the police have had him on the pan ever since. He had to get an injunction to force a permit to allow him to open his present club. He was denied a New Year's Eve permit and had to have a partner get it under the promise that the name of the club be changed. All these things didn't help.

The present club also suffers as it is right next door to the Study Club ruins, with the wreck a reminder of its past.

As far as the entertainment and food are concerned there is nothing locally to excel either. Restaurant by Arthur Wohlgemuth, noted here for his menus. Music furnished by the best dance band in town, formerly at the Florentine Room, Joe Reichman's.

Floor show has Charlie Miller as m. c. and dancer. This boy can dance and although there may be better m. c.'s he fits in here and is well liked after a stay of several months.

The Texas Redheads, Earl and Josephine Leach, and Joan Andrews are the other principals with a line of eight girls. The line is used more for flash here than other places. They do an undress parade a little startling to the natives but not too much so.

The Texas Redheads are here indef and very pleasing. Brother and sister, both young and good looking. They change their stuff and are always trying something new and give evidence of being eager to better themselves.

The comedy of the present show depends on a rhyme version of "Uncle Tom's Cabin," done by Miller, Earl Leach of the Redheads and unbilled boy from the orchestra. This travesty is a little different than the usual night club stuff done locally and good for a lot of laughs.

Joan Andrews sings and leads the line in a couple of numbers, all liked.

All in all a show that pleases and gives the visitors from the hinterlands a chance to go back home to tell of the gay things they saw in the big town.

Spot will probably benefit by better business conditions and also by the advancing of the new season. The club is a new building on one floor. *Lee.*

Oliver for Olsen's

Los Angeles, Jan. 27.

King Oliver, colored Chicago band leader, is reported coming here to take over George Olsen's Plantation Club, which closed Jan. 17.

Spot has had tough sledding since Olsen left for Florida. Henry Halstead and his band were in for the last six weeks.

Radio Turns

(Continued from page 82)

given a neat plug as also her current show. She did two numbers from the musical, both corking vocal deliveries.

Minus the guest artist, program would not be outstanding. With one, it rates as strong as the personality involved.

R-K-O
"Cimarron"
Talk, Orchestra
WEAF, New York

Program last Friday night was a coup for R-K-O in getting Vice-President Curtis to speak from Washington on the premiere there of Radio's new picture, "Cimarron." Getting a vice-pres to plug a picture isn't bad.

Entire program, except for the musical selections which consumed but a few minutes, came from Washington. Floyd Gibbons was m. c. and did a swell job. Described the picture and how parts of it were filmed.

Two of the players in the film, Richard Dix and Estelle Taylor, were on the air. Dix was a good bet and his chat with Gibbons helped. Miss Taylor offered the proverbial Hollywood radio greeting. Disappointing to the femmes listening in as they waited to hear her, expecting a woman's viewpoint on the film or anything else.

A great plug for the film.

INSTITUTE PLAYERS
Dramatic Skit
WOR, New York

If the Institute Players are to become a permanent WOR feature their dramatic selections, to build a clientele, will have to be stronger than the skit offered Thursday (22).

Not a woman in the cast nor any reference to a femme. That also hindered. A baseball story in the bargain. Announced as a story from "Argosy," broadcast may have attracted kids, but otherwise a dial turner. *Mark.*

ENGLISH-GIBSON
Orchestra
KFWB, Los Angeles

One of the best local bands etherizing over the Warners' station by remote control from the Rendezvous ballroom, Balboa, Cal. It's an afternoon dance combination, forte on rhythmics and a cinch for the radio because of the wise selection of melodious tunes with general vocal interuldes.

Like all natives taking pride in anything that's Californian, when Harry Barris of the Rhythm Boys writes a tune he gets a swell plug hereabouts, since he's now accepted as a native son. That's how "It Must Be True" and now his "I Surrender" are getting such wide exploitation, with the English-Gibson combine spreading themselves especially on these.

This band will be heard from in time. *Abel.*

Bordoni on Pct.

Irene Bordoni goes into the El Patio Club, New York, today (28) for four weeks on a couvert percentage arrangement.

Club is operated jointly by Ramon Reachi (Ramon and Rosita) and Emil Coleman, orchestra leader.

Leonard Club, New

A new nite club opened in New York Jan. 17, when the Leonard Club at 107 West 43d street had a special inaugural program with George Patten as m. c.

The music is supplied by Don Alberto's marimba band.

Grogan Doubles

Oscar Grogan of "You Said It" is doubling as m. c. at Maxim's, in the village, New York.

TINGELTANGEL
(BERLIN)

Berlin, Jan. 16.

The Berlin composer, Friedrich Hollaender, has opened a new cabaret, Tingeltangel, and has had an extraordinary success.

Its program cannot really be called a program. Everybody just improvises numbers. Striking feature is that most of the people on the stage are new and always bring new subjects.

The big hit of the ensemble was Blandine Ebinger with a new song. The new conferencier, Robert Thoeren, filled his job well. Hedy Schoop was successful in her first appearance as "diseuse"; Eva Boehm and Ellen Frank showed nice talent.

Hollaender has discovered a new singer, a former locksmith, Max Baldruschat, who impressed favorably and won sympathy.

The sensation for the public was Marlene Dietrich. She sat in the first row and when the people had recognized her was forced to perform. She sang the numbers from "The Blue Angel."

Berlin has a new night club panic. *Magnus.*

Panama

By BEA DREW

Panama's revolution put a double crimp in the cabaret business. All closed tight. Fine of $1,000 for any one caught selling a drink. After four days were permitted to open from 6 a. m. until 6 p. m. Starting Jan. 10, open until midnight.

The revolution was some experience for the entertainers. Most of them were frightened out of seven years.

Only one American killed, a newspaper reporter. All Americans were ordered to stay out of Panama, and they did.

Virginia Green's Fall

Virginia Green, entertainer at Kelly's Ritz, fell out a second-story window. She was rushed to Santo Tomas Hospital, where little hope is held for her recovery.

Frances Parker, singing in the Panama cabarets for 15 years, is back at the Metropole.

Pav, Jr.

Lucy de Sheimo stopped off at Panama to give the natives a chance to see some dancing. She is billed as the little Pavlowa of the Orient. After here, Pav., Jr., will leave for Havana, from there to New York.

Colon

Colon council put a new tax on cabarets. First class houses must pay $200 more a month. Second class places pay $150.

Cabaret owners are burninig.

Refused by Venezuela

Harry Meyers and Willa MacVeal, colored American cabaret dancers, left Colon two months ago for an engagement in Venezuela. Arriving there they were refused admittance and had to go on to Europe with the ship. They finally arrived back in Colon, richer in experience, but nothing else.

New entertainers have arrived for the Atlantic cabaret: Kathryne Harrington, Helen White, Dovie Aylor and Elsie Nichols.

Another Old Timer

Trixie Kennedy is another old timer back in Panama. Miss Kennedy has been singing around these parts for about 16 years.

Lido's Class Show

Miami, Jan. 27.

Club Lido, Miami Beach, opens February 6 with Ramon and Rosita, dancers; Dora Maughan, songstress, and an Emil Coleman orchestra. Frank Carlasco and Ramon Reachi, will operate the class spot, with Pepi D'Albrew in charge of the room and doubling as a dancing host.

Ramon currently is interested with Emil Coleman in operation of the El Patio, New York. Carlasco for seven years has operated the Club Lido.

Kabarett Der Komiker
(BERLIN)

Berlin, Jan. 16.

Nina Mae McKinney, star of the unforgettable "Hallelujah" talker, has come to Berlin. Paul Morgan, who saw her in the States, managed the engagement. She is a fascinating creature, this Nina, with radiant eyes. When singing her songs with a strange, coarse and yet full voice, you feel her yearning, prime strength and laughing Negro cunning.

Greatest contrast to her is Paul Graetz, this time in a very good scene as a street seller. Every joke is a laugh; the strong, inciting art of this excellent artist gets the public.

Laughter also for Meller and Wagner, the witty and excellent parodists who had been predicted a good career at their first appearance.

Hans Depe gives a most amusing parody of the cabaret of yesterday, sketches of old music hall times, the chansonette, the "serious" singer, the dramatic reciter and the comic with the rough voice.

Lord and Reeves are clever eccentrics. The dancer, Ducy Csengeri, is more undressed than gifted, but little Dina Grace, however, is only gifted. *Magnus.*

Into Show for Week's Salary, Madrid Folds

Chateau Madrid, New York, nite club operated by the Schwartz Bros. and Al Lewis, closed Thursday night (22) owing a week's salary or more to members of the floor show and the Al Jockers band. Bob Nelson was m.c. for the show, which included a line of six girls.

After Joe Lewis, who m.c'd at the Madrid when it reopened this fall, left for Florida two weeks ago, the club couldn't draw enough to open. One night shortly before last week's folding the place possibly set a Broadway nite club record by not attracting a single party.

Lido's Girl Show

The Club Lido, New York, which folded two weeks ago, reopens tonight (28) with a no-cover charge policy and a girl revue staged by Bunny Weldon, with Allen Walker as m. c.

Balance of the show includes Lamay and Louise, Helen Davis, Coleen Adams and a line of 14 girls.

What Chicago's Foremost Critic Says:

I DARESAY that never in the history of night clubs has there been anything approaching these Thursday Professional Nights of Ben Bernie's at the College Inn—one or two, maybe, but never a solid series like this season, with what looks like all the famous actors in this part of the world in attendance.

(Reprint from "Herald-Examiner," Jan. 20, 1931)

THANKS A LOT,
MR. STEVENS

HOTEL SHERMAN
BEN BERNIE
ERNEST BYFIELD
FRANK BERING
CHICAGO

LEADING ORCHESTRAS DIRECTORY

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Musical Entertainment Plus
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Now in Second Year at
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Featuring His and Gene Rose's
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Fourth Year
MARK HOPKINS HOTEL
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INDEFINITELY
Granada Club, Chicago
Personal Rep.: JAS. F. GILLESPIE

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ORGANIST
PARAMOUNT THEATRE, NEW YORK
Under Contract to Paramount-Publix
WABC every Sunday, 10 to 10:30 P. M., "Royal" Hour
Every Tuesday during Paramount-Publix Hour
VICTOR RECORDS

Tom Mix Is Nicked for $90,000 in Lively Erie Trial, by Zack Miller

Erie, Pa., Jan. 27.

Zack Miller, owner of Miller Bros. 101-Real Wild West, won a decision and damages totalling $90,000 over Tom Mix. A jury deliberated for two hours on the verdict.

The trial had lasted one week, with Mix in court surrounded by three attorneys headed by John Kelly, counsel for Ringling Brothers. Miller was represented by Charles H. English, attorney of the oil, railroad and utilities in this section.

Miller, the plaintiff, contended that he had reached a verbal agreement, substantiated by telegrams, that Mix would appear in his wild west show during the 1929 season. The agreement was made in a dressing room of the Earle, Philadelphia, when Mix was in vaude.

According to the testimony, Mix went to New York the day following and made an arrangement with Ed. Ballard, to disregard the agreement and go with the Sells-Floto circus. Mix claims that because there was no written contract with Miller he went with Sells-Floto for $8,000 a week, though Miller had arranged to pay him $10,000, with the former to cut in on a slice of a film Mix was to appear in after the close of the circus season. Miller's attorney brought it out that Sells-Floto was paying him $8,000 by check each week, but that Mix got more than $2,000 per week additional by a special agreement, not in a written contract.

The verdict will be appealed, according to Kelly.

Mix was visibly disappointed with the verdict. The natives here went daffy over him and swarmed around the court house each day. The court procedure was very sombre, the typically austere judges of Pennsylvania's court, threatening penalties for any demonstrations. Mix visited all the charitable homes here and cracked $100 for a soup kitchen maintained by a newspaper.

Witnesses

Mix's first wife was here for the trial. She was a witness for Zack Miller. Her name is Olive Stokes-Mix, mother of Ruth. She testified that in a conversation with her former husband both in Philadelphia and Chicago, he had confirmed his agreement with Zack Miller.

Registered near the same suite as Tom Mix was Mabel Ward of the Flying Wards. She testified, saying that she didn't know Tom had made an agreement with Zack. Zack Terrell, gen. mgr. of Sells-Floto was on hand, as well as Johnny Agee, horse trainer who troupes with Mix. They stuck by Mix story that there was no contract made in Philadelphia.

It's the Miller claim the earning power of the 101 with Mix in excess of the nut would have been $345,000.

Miller said he engaged Mix personally in Tom's dressing room in the Earle theatre, Philadelphia, offering him $10,000 a week. There was no written contract, though the agreement was witnessed by Mix's ex-wife and others.

Attorney John Kelly, representing John Ringling, was very careful about what testimony went into the record, his solicitude being more intensified on the bearing it might have on the prospective suit of the Miller Bros. show against Ringling, based on the Sherman anti-trust laws.

Mix's Decision

Natchez, Miss., Jan. 27.

Tom Mix was given the decision here in the court case brought against him by the Millers for $50,000 damages.

Ownership of a horse was also involved and likewise declared in Mix's favor.

Huge Seattle Munie

Spokane, Jan. 27.

A $500,000 civic auditorium is to be erected on the site of the old Interstate Fairgrounds, the city commissioners have decided. The property was taken over by the city last month for $70,000. The land includes 56 acres within two miles of the city center.

The tentative plans call for a seating capacity of 7,700. A. J. Lindsay, president of the First National Bank, is chairman of the committee in charge.

Human Stove

The Hague, Jan. 27.

The Hague has a new freak who is creating a considerable flurry of public interest. He calls himself Omikron.

The performer appears to drink gallons of what is described as acetylene gas, acting as a human gas tank. He breaths out gas which is lighted and supplies heat for the apparent frying of eggs.

ENGLISH MURDER TRIAL GOES TO DISAGREEMENT

Louisville, Jan. 27.

A jury was unable to agree in the trial of Penman Harbin, 23, and Ross Copeland, 19, Negroes, charged with the murder of C. R. English, barker for the "whale" exhibit of the Rubin and Cherry show at the State Fair Grounds, last September. Both cases reset for trial Feb. 19.

English, native of Los Angeles, had joined the carnival the week before at Indianapolis. He was killed after he resented the boys' viewing the display from a treetop without paying admission. He chased them out of the tree. An altercation followed, during which Harbin is alleged to have crushed his skull with a singletree. Copeland is charged with being an accessory.

The two youths advanced pleas of self-defense.

Lioness in Backyard Kills Tot 2 Years Old

San Antonio, Jan. 27.

Second fatality in the past couple of months in Texas from a trained wild animal occurred Saturday in San Antonio where a circus lioness killed and partially devoured a two-year-old child.

Lioness, owned by C. Coley, former circusman, was brought from Mexico and kept in back yard of boarding house where Coley is wintering. Accident occurred when the child got within reach of supposed pet's chain. Trainer killed the lioness with an axe.

Coley is now charged with negligent homicide. Claims red sweater worn by the youngster aroused beast's killer instinct.

ALLEGED BLACKMAIL

Jos. Sullivan Arrested, Charged With Frame Against Banker.

Cortland, N. Y., Jan. 27.

Joseph Sullivan, 35, carnival employe, of Lawrence, Mass., arrested in the Waterbury, Conn., post office as he was about to claim a package which he though contained $50,000 blackmail money from Edward Alley, president of the Second National Bank and Trust Company of this city, conceived the plot while appearing here last fall with a carnival, according to his statement to the authorities.

It was not until recently he acted upon the plan. Sullivan says he was led to do so as he was jobless. He is held under $5,000 bail on a federal charge, the postal authorities taking over the prosecution.

The letter received by the local banker threatened to turn over to the newspapers incidents in his private life unless the demand for $50,000 was met. Sulivan specified that the package was to be sent to Bridgeport, Conn., where he left a Waterbury forwarding address.

Brief Circus Romance

Lucile Hart Johnson, who was married in Walker County, Georgia, on Jan. 24, 1925, to Frank Johnson, while both were under contract to Ringling Bros. circus, and after she had known him only a week, has applied in Supreme Court in New York for an Enoch Arden divorce on the ground that he deserted her Aug. 15, 1925, and she has not heard from him since. She thinks he is dead and wants a decree to that effect.

She applied to the Missing Persons bureau of the New York Police department, but they were unable to help her because she couldn't give them any evidence that he ever lived in New York.

Wild Animal Biz Deserts Films for Commercial Breeding

Hollywood, Jan. 27.

Local zoos and animal supply houses are hoping that "Trader Horn" will start a cycle of locally made animal pictures. Business among the animal men has been the deepest kind of starvation for the past year.

The Selig Zoo, oldest establishment of its kind here, is to be sold down the river by a local bank to satisfy a $200,000 mortgage. Bank has advertised the property several times and has offered it to the city for a municipal zoo, but no takers so far. About 300 wild animals are in the Selig collection.

Charles Gay, whose lion, Numa, was one of the first used in comedies, has deserted picture for breeding of lions, which he sells to municipal zoos and circuses. At present he has over 200 lions of all ages quartered on his El Monte ranch.

Art Gobel, also operating a lion farm in North Hollywood, is going in for commercial breeding of training for pictures.

Wild animals have been practically out since silents faded. Difficulty in silently cueing animals for sound films brought disfavor on the dumb actors.

Same goes for dogs. At one time there were 15 dogs under contract to various picture producers. The only one left is "Pete," Harry Lucenay's clown, who works with "Our Gang."

Pete has been under contract to Roach for the past five years and still has a number of options to be taken up.

FORECLOSURE MILLER 101 RANCH IN OKLA.

Kansas City, Jan. 27.

Judgments totalling $162,784, foreclosure of mortgages on 3,546 acres of land and the appointment of a receiver for the property, were asked in four suits filed against the Miller Brothers 101 Ranch, near Marland, Okla., in the district court at Newkirk, Oklahoma.

The suits filed by the John Hancock Mutual Life Insurance Company name as defendants Zack T. Miller, only survivor of the three Miller Brothers; executors of the estates of George and Joseph Miller, deceased; trustees of the famous ranch and many others interested in the ranch and estates.

Fair Soc.'s Muny Project Probable Theatre Opposish

Worcester, Mass., Jan. 27.

A municipal recreation center that promises to be real opposition to theatres will be opened in the large industrial building of the Worcester Agricultural (Fair) Society.

In the 45,000 square feet of floor space will be permanently housed two full-sized tennis courts, archery range, minnie golf course, toboggan slides, dance floor with orchestra, restaurant and other attractions. The building will be open afternoons and evenings until warm weather.

Admission free.

Baldwin Divorced

Quincy, Ill., Jan. 27

Thomas Baldwin, owner of Baldwin Park, and son of the famous Thomas Baldwin, the first man to ever make a successful balloon ascension, was divorced by his wife, Mabel Baldwin,

Baldwin ir ordered to pay his wife $40 a month, if he provides a suitable place of residence for her and their two children. If he does not do this, he must pay $50 a month for herself so long as she remains single, and $25 for each child until they attain their majority. The children are to divide their time between the parents.

BECKONS CIRCUSES

Hamilton, O., Jan. 27.

City council has reduced license fee for circuses and carnivals to $25 per day, as compared with fees of $75 and $50 respectively, heretofore collected.

Obituary

NELSON SNOW

Nelson Snow, 30, dancer, died in Polyclinic Hospital, New York, Jan. 23, following an operation for appendicitis.

Snow with Charles Columbus had formed the team of Snow and Columbus, which had been in both musical comedy and vaude. The pair had worked together in "Hello Paris," "Arms and the Maid" (recently produced in Philadelphia but which did not reach Broadway), the Music Box Revue, "Fioretta" and "Oh, Please."

They had appeared in vaude with Marion Saki and were with Harriet Hoctor when she last appeared at the Palace, New York. Last summer they went abroad, where they danced with Florence O'Denishawn.

Snow and Columbus were constant offstage companions. They had formed their stage partnership down south.

In Loving Memory
of a beloved husband and father
JAMES F. COOK
Who passed away January 21, 1931
FRANCES, JAMES, JR.,
WILLIAM and NELLIE COOK

M. L. FINKELSTEIN

M. L. Finkelstein, 61, northwest film theatre operator for many years, died Jan. 21 at his home in St. Paul, Minn., of heart trouble.

Since the sale of the F. & R. circuit of 150 Northwest theatres to Publix more than two years ago, Mr. Finkelstein had been retired. He was head of the F. & R. enterprises for more than 23 years, from its inception with the opening of a small theatre in St. Paul.

Mr. Finkelstein was a successful jeweler in St. Paul before entering the picture field in partnership with I. H. Ruben. Their circuit grew gradually until William Hamm, Sr., multi-millionaire St. Paul brewer, became interested. At the time of its acquisition by Publix, the circuit included theatres throughout Minnesota, North and South Dakota and western Wisconsin.

Finkelstein is survived by his widow and three sons.

JAMES F. COOK

James F. Cook, 62, died Jan. 21, at his home, 746 Decatur street, Brooklyn. He was one of vaude's best-known comics and had been on the stage since he was 12 years old.

He had been associated with a number of teams, including Cook and Sonora, Smith and Cook, Cook and Lorenz, Cook and Madison and with his son and daughter formed the Cook, Smith and Cook trio.

Among the musical shows in which he appeared was with Eddie Foy's "Hamlet of Broadway" and he starred with Lorenz in "The Motor Girl." He had been off the stage for six years. He joined the N.V.A. October 16, 1916, and had paid up until last October.

He is survived by Frances, James, Jr., William and Nellie Cook. Interment in Evergreen cemetery, Brooklyn.

OSCAR M. SHECK

Oscar M. Sheck, 61, president of Cleveland stage-hands union for 25 years, died in Cleveland, Jan. 13, after a year's illness.

Sheck, noted as a stage designer, in recent years designed sets for amateur shows and stock productions. He built the stages at the old Hipp, the Ohio and Met in Cleveland.

His career started when eight years old, acting juvenile roles in Akron, O., and later becoming "gas man" back-stage. When 18 he organized barnstorming troupe of his own. He went to Cleveland 27 years ago. He was elected head of stage-hands' union there in 1925. Two years ago he wanted to resign but was reelected.

His widow, Lottie Sheck, and three sons survive.

ALMA RUBENS

Alma Rubens, 33, picture star, died at a friend's home in Hollywood following a week's illness with pneumonia.

Miss Rubens had been in pictures for the past 12 years, but in the year preceding her death was inactive. Recently she appeared in "With Pivileges," a stage production, which closed after one week's try-out in the east.

Returning to Hollywood to defend a divorce suit instituted by Ricardo Cortez, Miss Rubens became involved in a narcotic charge at San Diego. At the time of her death she was at liberty under bail.

Miss Rubens had been married three times. She is survived by her mother, Mrs. Theresa Rubens.

EDDIE HILL

Eddie Hill, 36, vaude actor, died in French Hospital, New York, Saturday night (24) of pneumonia. Hill had become quite ill a few days before his removal to the hospital by the N. V. A.

Hill had been in vaude for years, being long associated with the acts of Hill and Cameron (Tudor) and Hill and Rose.

He joined the N. V. A. Jan. 5, 1924 and was paid up to April, 1930.

The funeral was conducted from the Plaza Funeral Parlors, N. Y. at noon Monday (26). The body was shipped to Chicago for interment in Evergreen cemetery.

GEORGE W. ALLEN

George W. Allen died Jan. 14 of heart disease at his home in Cedar Manor, Long Island.

Mr. Allen had been on the stage for over 50 years though at the time of his death he was in retirement. He had appeared in both vaude and legit, playing with the old Charles Hoyt "Black Sheep" Company for five seasons. In vaude he had been a member of the team of Allen and Delmain.

He is survived by his wife, Elotta, and son, Alvin.

Interment in Evergreen cemetery, Brooklyn.

DONALD O. ROBBINS

Donald Orman Robbins, 71, for many years a midget performer in vaudeville and with tent shows, died in Belfast, Me. He was 44 inches tall and rarely weighed over 50 pounds.

Robbins was born at East Belfast, where he was known as the "Admiral." Although his father the late William Robbins, was six feet tall and weighed 220 pounds, the son stopped growing when 10 years old.

IN LOVING MEMORY
of my grandfather
Joseph H. Doncourt, Sr.
who died January 21, 1931
KEN MURRAY

EDWARD H. THAYER

Edward H. Thayer, 77, legit actor, died Jan. 23 at the home of his brother, Charles B. Thayer, at Lockport, N. Y. The deceased was once well known as a Shakespearean

(Continued on page 86)

Barnes Starts Early

Los Angeles, Jan. 27.

The Barnes circus, wintering at Baldwin Park, is getting into shape for an early start this year. Trick will take to the road the first week in March, about a month earlier than in former years.

So far the outfit has had no additions from any of the other Ringling circuses in the east. Previous reports had the Barnes show taking over some of the Sparks cars, wagons and baggage stock. Circus will move on 30 cars and one advance as in previous years.

Mabel Stark is here from the east breaking in two new tiger acts, while Fred Meyers is handling a cage of young lions.

Mrs. Zack Mulhall Dies

Oklahoma City, Jan. 27.

Mrs Zack Mulhall, wife of Col. Zack Mulhall, veteran showman and state figure, died Jan. 19 at Mulhall, Okla.

Col. Mulhall and their daughter, Lucille, were at her bedside. Burial services and interment at Mulhall.

Also surviving Mrs. Mulhall are Mrs. Mildred Carmichael, daughter, of Ocala, Fla., and Charles Mulhall, son, of Los Angeles.

HORSE SHOW STICKS, BUT—

Syracuse, N. Y. Jan. 27.

The horse show stays as a New York State Fair feature, but it will be modified and developed a long agricultural lines.

Show in the past has been more or less a society affair, and has nicked the state's bankroll upwards of $15,000.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Clyde Winana, former Publix-Great States manager at Peoria, now city manager for Publix at Gary, Ind.

Paramount, new Publix - Great States house, opens the middle of June. Another new Paramount at Kankakee opens the first of June.

New nite spot, Club Le-Claire, opened last week with Ralph Bart, Hill and Wilson, Leatrice Sherman and Eddie Makin orchestra furnishing the show.

Harriett Amusement Co. operating the Milford theatre, has renewed its lease for 10 years at annual rental of $16,500 for five years, and $13,600 for the second five.

Herbert L. Clark has organized a stock for Miami.

P. Ager Jones is recruiting a stock which may open in Grand Rapids about Feb. 15.

ENGLEWOOD

In spite of the very cold weather this house has so established itself as the single vaude stand in the entire South Side. Usual capacity mob was on hand for the 10-act Tuesday night bargain.

Bill opened sadly with Perrin and Crosby, blackface turn. Crossfire failed to click and a song and dance bit didn't help much. Deuce spot picked up sharply with Adele Harris, single femme singer, who scored easily.

Bob Ripa juggled time schedules nicely to get down from the Palace to do a guest appearance. The modern tricks with head-juggling, mouth-bar and ball stuff, all socks, and the kid hung up the first show-stopper of the night.

Tate Bros. and dogs started out like a real turn but the dog stunts and the comedy turn showed nothing unusual and was only fairly interesting. Act has possibilities. Clifford Wayne and Co., six people in an Indian act that goes plenty modern, delivered an outstanding pair of hoofers and novelty.

Russell and Fields have the traditional vaude routine and managed nicely with their chatter and tunes. Neilson and Warden are still going strong with an act that's built solidly on an idea. Chatter crossfire over the telephone moves fast and registers, while the thread of a radio story sews the material into a neat vaude turn.

Wranglers, a vocal male quartet, needed a trailer telling the audience they're from pictures to get started but made good with backwoods ballads.

LePaul, card manipulator, started out excellently with his sleight-of-hand but weakened his act by messing the stage with a couple of stooges and poor attempts at hoke comedy. It's a good manipulation turn but would be better if it kept strictly ritz.

Lee Jeannette and Co., three girls and two men, made a good closing dance flash. Tap, adagio and acrobatic, and all in order.

"Dancers" (Fox) feature. Cecil Davis and his boys in the pit gave their customary support.

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With WALTER HUSTON
Phillips Holmes—Constance Cummings

Obituary

(Continued from page 85)

actor and had appeared with Robert Mantell for many seasons. He had lived in Lockport for over 20 years.

Two daughters, Virginia Thayer, radio performer in Simmon's Show Boat, and Loran Thayer, last in "Goose Hangs High," survive.

ROWLAND ROBINSON

Rowland Robinson, for 50 years keeper of the keys at the Old Vic, died in London, Jan. 13 as a result of an auto accident.

He was well known to London playgoers, particularly to the South London high hatters who visited the Shakespearian theatre regularly.

Three generations of his family worked for Lilian Baylis at the Old Vic. His son was head carpenter and his granddaughter fingered the phone switchboard.

JAMES CAPUTO

James Caputo, 32, Italian strong man, who had made several appearances in vaude died in Brooklyn Sunday night (25) after being shot by an unidentified person.

Martin Saltarulo, 33, who, police said, was seen running away from the spot where Caputo's body was found was held.

FLORENCE ROSS

Florence Ross (Rosen), 26, prima donna, died at the home of her parents in Brooklyn, Jan. 25.

She had been with a number of vaude acts, among them with Bronson and Renee for years.

HARRY P. KELLY

Harry P. Kelly died Jan. 13 of pneumonia in Montreal, Can. He had been in both vaude and burlesque.

He is survived by his widow, Mrs. Mabel Kelly, two brothers and two sisters. Interment in Montreal.

Ferd Alciatore, 47, proprietor of the Lokisiane restaurant in New Orleans, died suddenly of apoplexy last week. Alciatore's place was famous Among its patrons were theatrical, sporting and business people.

George Webre, 50, who managed the Roosevelt hotel in New Orleans for 20 years, and later the Jung hotel in that city, was found dead in bed Monday (26).

Chrales M. West, a lay member of the N.V.A. club, died January 23, at his home in Brooklyn. He was also known around the club as Charles M. Smith.

Catherine Noblette, 68, mother of Irene Noblette (Ryan and Noblette), died at her home in San Francisco, January 14.

James G. Updegraff, stagehand (Reading, Pa., local), died last week in Reading. His brother, Clarence E. Updegraff, who died a year ago, operated a Reading theatre years ago.

The grandfather, 70, of Ken Murray died in Woodside, Long Island, last week. Murray was playing Syracuse when notified and came to New York Saturday (24) for the funeral.

Harold Jones, Canadian musician, orchestra leader of the Lyric, Simcoe, Can., died in London, Can, Jan. 19.

Survived by his wife and two children.

Leo Burns, late with Eddie Wittmer's chop house, died of pneumonia in New York, Jan. 20.

He was formerly in picture business, being location manager for the Cosmopolitan studio in New York, and earlier with Essanay.

William Gilbert Leonard, 62, owner and manager of the Star theatre in Taunton, Mass., died recently.

Mrs. Zack Mulhall, 78, wife of famous Oklahoma rancher and showman, died Jan. 19 at Mulhall, Okla. Husband and daughter were at bedside.

Bill Keenan, property man at the Mansfield Theatre, N. Y., died Jan. 24 of heart disease. He had been with Chanins since the Mansfield was built, going there from the Globe.

Otis M. Gove, 81, cameraman, died in Hollywood Jan. 23. He had been with both Biograph and Edison for years, going to Hollywood 26 years ago with the Biograph Co.

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Following assignments were made at Coast studios:

Glenn Tryon, "Daybreak," Metro.

Dwight Frye, "Maltese Falcon," FN.

Helen Chandler, "Salvation Nell," Cruze.

Elliott Nugent, "Virtuous Husbands," U.

Edward Morgan, "Red Hot Sinners," WB.

John Robertson, direct "Cheri Beri," Metro.

Stanley Fields, "Traveling Husbands," Radio.

Charles Bickford, Mitchell Lewis, "Squawman," Metro.

Rity Flyn, Jean Harlow, Mae Clarke, "Public Enemy," FN.

Carmelita Geraghty opposite Buck Jones "Fighting Patrol," Col.

Russell Gleason, Wade Boteler and Hector Sarno, "Room and Board," Radio.

Anthony Bushell, Holmes Herbert, William Austin, Mary Forbes, "Chances," FN.

Lewis Stone, Doris Kenyon, Evelyn Knapp, John Darrow, Charles Butterworth and Una Merkle, "You and I," FN.

Ben Lyon, Ona Munson, Louise Fazenda, Margaret Livingston, Holmes Herbert, "Broadminded," FN.

Rose Hobart from Universal for the femme lead opposite Douglas Fairbanks, Jr., in "Chances," FN.

It's expected that the entire Fanchon & Marco organization will be in its new location at Sunset Boulevard and St. Andrew's place by Feb. 1.

Last to move will be the executive offices. Six rehearsal halls are now in construction and will be ready within the next two weeks.

"Gypsy Adair," going to Frisco with Mitzi in the lead, has Franklin Parker, Chester Dudley, Fletcher Herbert Clark, Jack Mack, Davidson Clark, Norman Ainslie, Vera Gerald and Gloria Gordon in the cast.

Principal parts in "Once in a Lifetime," opening at the Mayan Thursday (29) are held by Charles Lawrence, Aline MacMahon, Russell Hopton, Marie Nordstrom, Marion Byron, Althea Henley, Louis Sorin, Camille Ravelle, Gregory Gaye and Moss Hart. Lucian Self is stage manager.

Robert Edeson is confined to his home here by a stomach ailment.

Roy Ried replaces Alvin Popel as manager of the Orpheum here. Popel resigned last week following a month's illness.

M. A. Anderson, formerly of the Chinese, Hollywood, succeeds Chas. Darrow as assistant manager of the R-K-O Hill Street theatre.

Another Hays Burnup?

Henry F. Pringle, magazine scribe, is in Hollywood collecting data on two special stories. "Harper's" has asked him for an article on Will Hays for publication in April, and the "Outlook" wants one on Will Rogers for February.

Once before Pringle did a burn-up article on Hays.

VARIETY BILLS

(Continued from page 56)

SWANSEA
Empire
Byden Currie
Harold Walden
Eddie Bowers
Billy Bennett
Florence Smythson
Ando Fam
Reno & Andy
Jack Le Dair

CABARET BILLS

NEW YORK CITY

Barney's
Walter O'Keefe
Bobby Dolan Orch
Beaux Arts
Katherine Parsons
Roger Ferrier
Glodya Ivanova
Wilma Cox
Marinaro's Orch
Central P'rk Casino
De Marcos
Leo Reisman Orch
Club Abbey
Jean Malin
Lester Lamont
Jerry Freedman Or
Club Argonaut
Texas Guinan
The Croonaders
Club Calais
Arthur Budd
Jackie Maye
Frances Fay
Lew Epps Orch
Club Delmonico
Bennett & Sabin
Morton Downey
Club Richman
Harry Richman
Frances Williams
Will Osborne Orch
Connie's Inn
Ada Ward
Edith Wilson
Louise Cook
Earl Tucker
Dotty Rhodes
F' Henderson Orch
Cotton Club
Isabelle W'shingt'n
Maude Russell
Sherman Robinson
Leitha Hill
Mordecai & Taylor
Swan & Lee
Henri Wessels
Cab Calloway Orch
4 Step Bros
El Patio
Ramon & Rosita
Emil Coleman Orch
Hollywood
Marion Saki
John & Mary Mason
Seidel Sis
Five Climas
N T G Rev
Katz Orch
Pansy Club
Karyl Norman
Doran, West & D'n
Selton Orch
Paramount Grill
Gus Van
Richardson Orch
Salon Royal
Elizabeth Welsh
Kid Sneeze
Opal Cooper
Sammy Richardson
International Orch
Silver Slipper
Clayton Jackson & Durante
The Nest
Gwendolyn Posey
Clyde Parks
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Lottie Gee
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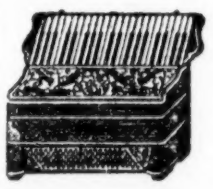
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Parlor Talent Kids

(Continued from page 1)

with four of the kids stock players. The rest are changed weekly to give their parents a treat.

Parents' Interference

Nila Mack, who writes and produces these program for CBS, daily listen to a flock of parental boasts over kids. Miss Mack finds that more loving parents spoil their kid's chance of getting a radio break by talking when they shouldn't, than by the failings of the kid. Miss Mack usually discovers whether the kid has talent for ether work by firing questions at the youngsters and using the kid's replies as the barometer. Frequently though, when she asks a kid if he can sing or recite, momma butts in with "Can he sing? You should have heard him a week ago last Saturday at a party. He's marvelous for his age," all of which doesn't mean a thing to Miss Mack. She wanted to hear the kid, only, talk. WMCA indie station, stages a weekly kiddie program every Saturday, running an hour. It is called Kiddie Hour. As with the networks, some of the kids are stock players, but the majority are not. Latter recruited from auditions given in similar manner as NBC and CBS. Program uses about 15 kids weekly, and the indie station gets the parents' stuff.

The programs surprise by causing little trouble. When first started, the networks expected they would be quite troublesome. Instead it is said the juves go through their lines like troupers. The only trouble that sometimes the kids get too emotional and shout. Sometimes they need a little prompting, but not often.

There isn't any add libbing, since it is drilled into the youngsters to stick to their lines.

LITERATI

(Contined from page 76)

fecting a saving of $150,000 yearly and will carry on.

London's Puzzle

London newspaper circles are puzzling out the problems of the new evening paper, reported in "Variety," in which Edgar Wallace is thought to be interested. A fornight ago representatives of the backers visited the old "Chronicle" newspaper block just behind Fleet Street, agreed on a price, and had the contract set but so far nothing has been done about making it certain.

Although the identity of the backers are unknown, a wealthy Welsh Peer is regarded as behind the venture.

Frank Critic Dies

A typical Parisian figure of prewar days passed away when Willy died on the Riviera, at 71. Willy had been married to Colette, noted author. Together they wrote such books as "Claudine at School," among the best sellers in the nineteen hundreds.

Willy had been a very outspoken critic, resulting in his fighting a considerable number of duels. Real name was Henry Gauthier-Villars. His father was a book publisher.

International P. A'ing

Howard Benedict, New York, p. a., and Major E. O. Leadley, London p. a. have organized the International Publicity Association. Leadley is C. B. Cochran's press rep in London, also handling London showings for the Theatre Guild.

IPA has representatives in Paris, Chicago and Los Angeles, as well as a backer in New York.

Real name of Claude Anet, who died of blood poisoning in Paris, was Jean Schopfer. He was born in Morges, Switzerland, but lived in Paris. His best known books are "Ariane" and "Quand La Terre Trembla" ("When the Earth Shook"). He had written three plays—"Mlle. Bourrat," which was a hit; "Une Fille Perdue" and "Mayerling." For recent flop of latter at the Ambassadeurs he was holding Camille Wyn responsible.

Bernie Sobel in Type

Four novels and two magazine stories published during the past two years have used Bernard Sobel, p. a. for Flo Ziegfeld, as a character.

In Max Lief's "Hangover" and Dorothy Weghmann's "Glorified," Bernie is mentioned by name, while in Cornelius Vanderbilt, Jr.'s "Park Ave," he is "Ernie Lobel."

A recent collection of Broadway stories by O. O. McIntyre also give Sobel prominent mention. Recent short stories in "Collier's" and "Cosmopolitan" contained a character easily identified as Bernie.

But Remembered Her Face

Rita Weiman, whose plays have been successes and whose short stories have been turned into picture recently finished a play and took it to a producer. She knew the producer well. As she walked into his office he greeted her effusively.

"How are you, Rita?" he said, "I've just been reading your new play."

"My new play?" she asked, surprised. "But how can that be? I just got it from the stenographer." "No, no," said Mr. Producer, "I've had it for two days."

So he reached for the manuscript and showed her a play written by Rita Wellman.

Bruce on Features

John Bruce for past four years city editor of Hearst's 'Call-Bulletin' in San Francisco is off the desk and doing feature writing on same sheet. Edgar "Scoop" Gleason associate managing editor, is sitting in as city editor.

Editor Tax Evader

Frank S. Hoag, publisher of the Pueblo (Colo.,) "Star-Journal,' was sentenced to five months in jail and ordered to pay a fine of $1,500 for attempted income tax evasion. Hoag plead guilty. It also cost him $73,616 in penalties, interest and previous unpaid income taxes before the present case was prosecuted. It was brought out that Hoag had issued fictitious checks as alleged expenses to evade payment of $4,183.67 on a total of $6,603.87 due on his net income for 1927.

Tarkington's Sight

There have been conflicting reports about the sight of Booth Tarkington, author and playwright, being permanently impaired. Just how serious this condition is became apparent to the cast of "Colonel Satan," Tarkington's play which closed Saturday (18) at the Fulton, New York, after two weeks, when "Tark" visited backstage in Indianapolis. Tarkington was introduced to the players whom he had not met and the Hoosier writer showed proof of his sight affliction.

Tarkington had been taking special eye treatment in John Hopkins Hospital, Baltimore. He made the Indianapolis trip especially to give the premiere there local color.

Hotel Throwaways

More throwaways in the form of "amusement guides" around than have been seen in many years. One hotel in Times Square has five different kinds piled up on its desk for those who want them. Hotels agree to free distribution of the guides in trade for free ads on the inside.

Publishers figure they can then solicit ads from theatres and businesses in the center on the strength of the hotel advertising.

Herschfeld's Sales

"Super-City," Harry Herschfeld's first book, has been taken by King Features for syndicated serialization. Metro is reported to have bought an option on the book for a talker.

That sends Harry into the topping class among the recent newspaper men going literati.

Sobel's Rewards

Louis Sobel is said to have received a three-year contract and a hefty boost in dough as the columnist on the New York "Graphic."

Leo Heatley, who did a column on the N. Y. "Evening Journal," has gone over to the "Graphic."

One day last week Sobel ran a kid column on what happened after he quit the "Graphic." Around 100 dumbbells accepted it as an opening and wrote in for Louie's job.

Breed and Breeders

What's in a name? Edmund N. Breed is a new member of the staff of the "Breeder's Gazette."

Abroad on Business

Most of the book publishers doing the European jaunt for new material, Alfred A. Knopf has left already, and so has John Macrae, head of Dutton's, with others about to follow. Mrs. Knopf, who helps the master select the Borzoi books, already abroad, and the two will meet somewhere on the other side of the water to compare findings.

So many of the foreign writers in demand on the side, the publishers no longer wait for submissions but go after the new foreign works. But ever hear of a foreign publisher come over here on business?

Scribner's Contests

Response to its long-story contest "Scribner's" will conduct a short-story contest, with heap much money to the winner.

No announcement yet of the long-story contest winner, that carries with it a $5,000 prize.

Golden's Book

"Stage Struck John Golden" is off the press. It is an interesting and rather intimate volume by him and Viola Brothers Shore. The book consists of the stories and photos appearing in the "Saturday Evening Post" last season, under the running head of "Cleaning Up." Samuel French published the book, which has a jacket cartoon by Rube Goldberg and foreword messages from Irvin Cobb, George Ade, Ring Lardner and Rupert Hughes.

Laemmle Book in Feb.

The John Drinkwater biography of Carl Laemmle will be out late in February, with G. P. Putnam the publisher. Dave Bader, the elder Laemmle's secretary, who gathered the material, will not be credited.

Book, which will be called "The Life of Carl Laemmle," is first thing of its type ever attempted by John Drinkwater. The Britisher is a poet and playwright, and has never written anything for or about pictures. Terms were a stiff retainer and royalties.

Patten's Revivals

If Gilbert Patten can interest new capital he will revive his three mags. Patten, professionally Burt L. Standish, established the mags about six months' ago.

As Burt L. Standish, author of the Dick Merriwell stories. Patten is said to have piled up a nice fortune. But he found publishing a costly business and his three mags soon suspended.

Reason for French

Street & Smith may get out a French-language mag, policy not yet determined, but serious and not sexy. Not the idea of that publishing house to invade the foreign-language field, but due to the interest in things French by Ormond Smith, of the firm.

Smith is the head of the French Institute, the organization which promotes French-language activities in New York.

$25 Per

Random House, which gets out limited editions of books, is planning for spring publication a collection of 16 songs by George Gershwin, illustrated by Ralph Barton. Only 300 copies, signed by Gershwin and Barton, and selling at $25 per.

Maybe that is free advertising for Macy's book counter, but any establishment that sells a $1 book for 59c. deserves it.

The retail booksellers will tell you that Macy's book policy is responsible for bookselling in New York being what it is. For some time now, Macy has been selling new books at below wholesale price with no other bookseller anywhere able to compete. Even Doubleday Doran's bookshops do not cut prices on its own books to the extent Macy does.

That Macy loses money at its book counter is an accepted fact. Store figures it to draw trade generally. Book counter at the present time is turning over more books than any other establishment in New York.

Selling a dollar book for 59 cents is not unusual at Macy's. Occasionally it will sell a Modern Library book, retailing at 95c., at a special price of 35c. or thereabouts.

The Macy book counter has worked havoc with most of the other booksellers in town. That's only one of the bookseller's headaches, though the biggest one.

Real Names of Authors

Yogagnani, author of "Yoga," is Franklin Fowler Wolff; Fannie Hurst, author of "Back Street," is, if you don't know, Mrs. Jacques S. Danielson.

Stage Biogs

Players Club is getting out what will be the first of a series of short biographies on theatrical personalities, written by Henry Wysham Lanier.

No. 1 is called "The First English Actresses." It takes in every femme British stage player of the 17th century. Series will take in players of both sexes on both sides of the water.

Edition will be limited to around 600 copies.

75c. Reprints

Although most of the publishers are off the dollar reprints as unprofitable, Macaulay is going in for reprints and at 75c. each. Mostly stuff, in keeping with the Macaulay policy, and for the newsstands as well as book stores.

The Peggy Hopkins Joyce alleged memoirs, "Men, Marriage and Me" will be among the first of the 75-centers.

The Payoff

A Hollywood radio station exec has been writing articles for a publication of which his ex-wife is editor. The magazine folded and exec was left holding the bag for several articles.

He is now substracting the money due him from his wife's alimony.

Publisher's Research

Eugene V. Brewster, former fan magazine publisher and Prof. Charles A. Millsfield have organized a research bureau for motion pictures in Hollywood. Millsfield is a former professor of languages. Brewster's collection of books, pictures and curios is nucleus of the equipment.

Vice Expose All Off

Longman-Green, according to info, has decided not to publish the projected "Acuna Book" on graft in New York. The stuff was being prepared by a New York newspaper man with details furnished by the notorious stool and feature witness for the Seabury-Kresel investigation now going on in Manhattan. Subject was too "strong."

Kidding Charleston

Ben Hecht and Charles MacArthur went to Charleston, S. C., to write a play. Discovered down there by a local newspaper man, the boys wise-cracked and the resultant yarn in the "News and Courier" was amusing. Among the things they said about Charleston: "It's so heart-broken looking. Makes you think of Casanova in his fifties. Awfully "cute," which the reporter interpreted to mean that the authors were "apparently pleased with Charleston."

"A Jew in Love," Hecht's new novel, has been delayed on the presses. First it was found that a dirty word appeared on page 123 and a blank was substituted. Later about four pages of religious raps had to be revised. A dealer offered to order 10,000 copies if the deletions were made and Hecht okayed.

Local Boy Makes Good.

"Palm Beach," by Cornelius Vanderbilt, Jr., former chain newspaper publisher, which hit the book stalls about two weeks ago, already shows signs of getting into the best seller class. Total sales up to last week were around 18,000 copies, out of which 6,000 were sold within 48 hours after the book was released to the general public by the publishers.

Young Vanderbilt's first novel, "Reno," reached a sale of more than 25,000 copies, while his second novel, "Park Ave.", was not far behind that figure. Now living on a ranch near Phoenix, Ariz., Vanderbilt is at work on another novel.

Lois Moran as Scribe

Liberty has made an offer to Lois Moran, screen and stage actress, to write for the magazine, following the tipoff in Sidney Skolsky's tintype sketch on the girl in which he revealed the actress had a taste for writing.

New Books Less

An idea of how many less books will be published this year, despite publishers' blurbs about business last year the best ever, is the Little, Brown spring list. That house has 29 titles on its spring list, against 43 titles on its list last spring.

That and even smaller proportions are true of a number of other publishing houses, with at least two not even announcing a spring list but working catch-as-catch-can.

Chatter For Circulation

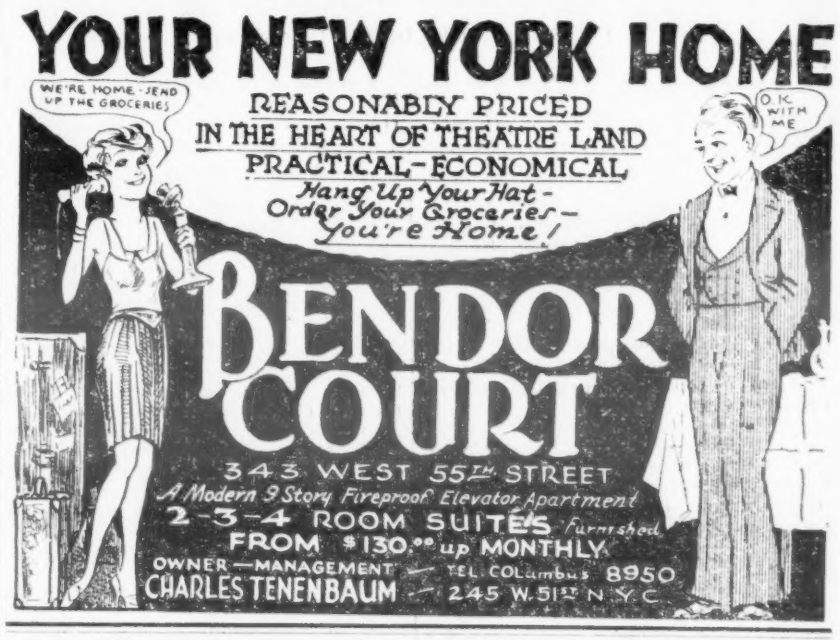
For first time Dallas (Tex.) has four critics, Rosenfield ("News,") Hawley ("Herald,") Barr ("Dispatch,") Osburn ("Journal,") warring for columnist rating. Also first time papers taking the chatterers seriously (from the circulation standpoint) and theatres getting a real break.

Standish's Snag

The new mags started by Burt L. Standish, author of Frank Merriwell stories, have hit a snag and missed a month's issue. They were "Dime Novel," "Pocket Magazine," and "Swift Stories."

Standish cannot write Merriwell tales any longer, as the hero's name is patented by Street & Smith. He wrote 159 volumes of Frank's exploits.

HOTELS FOR SHOW PEOPLE



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